

Other Contents

- DISCO-ING IN (Blacker) (p.2)
- DIGGIN' THE GROOVES (Davenport) (p.3)
- MUSIC-KLEE SPEAKING (Woody) Fortieth Anniversary (Herman) (p.8)
- RAGGING THE CLASSICS (Ernest Schelling & Ermanno Wolf-Ferrari) (John Sam Lewis) (p.13)
- Addenda for RUST's JAZZ RECORDS (1897-1942) (pt.2) (Bill Frase) (p.13)
- **COMING ATTRACTIONS**
- The LARRY LUCIE Story
- The history of BLACK PATTI and label listing
- VICTORIA SPIVEY photorama

Double-Issue
THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION
ISSUE 146/147
May/June 1977
** \$1.00 **

record research

65 GRAND AVENUE, BROOKLYN, N. Y., U.S.A. 11205

COLUMBIA RECORD
GRAND PRIZES
PARIS 1900
ST. LOUIS 1904
MILAN 1906

FL 19100 A

PRELIMINARY
RESEARCH

COLUMBIA ACOUSTIC MATRIX SERIES

Columbia 19100 Matrix series (cont'd) (see page 15)



Caruso photo
(April 1922
Victor catalog)

ENRICO CARUSO

?? Did
CARUSO
Record
for
BETTINI??

Bettini photo
credits (p.12)



G. BETTINI

G. Bettini

- Research by ROBERT FEINSTEIN... (see page 12)

Also reproduction of a rare BETTINI PHONOGRAPH
LABORATORY correspondence of 1901

EDISON
RECORD
A PRODUCT OF
THE EDISON
LABORATORIES

EDISONIA
Ray Wile

featuring the EDISON Records
of **DANN Trio**
(see page 8)



Handwritten note:
In memory of an Edison-Tan-Tan-Restall
B. Frank L. Dann
M. F. F. Dann
D. F. F. Dann

nu-song

123 A
1-47-1
I FOUND SOMEONE TO LOVE
(Carroll H. Sims)
GUITAR WITH VOCAL
By Carroll H. Sims
Made in U.S.A.

RHYTHM & BLUES

ANTHONY ROTANTE - PAUL SHEATSLEY

ROTANTE-SHEATSLEY R&B feature -also GLORY label
listing (see page 16) ****



photos: (upper right)
TEX RITTER (1936) Grand
National still courtesy
of TJ Cooper-TR Fan Club
(lower left)
JOHNNY BOND recording
for Columbia Records in
mid forties -from the
collection of Johnny Bond

TEX RITTER and
JOHNNY BOND **
- - - REVIEW of BOND's
Book on Tex Ritter
- - - plus JOHNNY BOND
profile by D. TOBORG

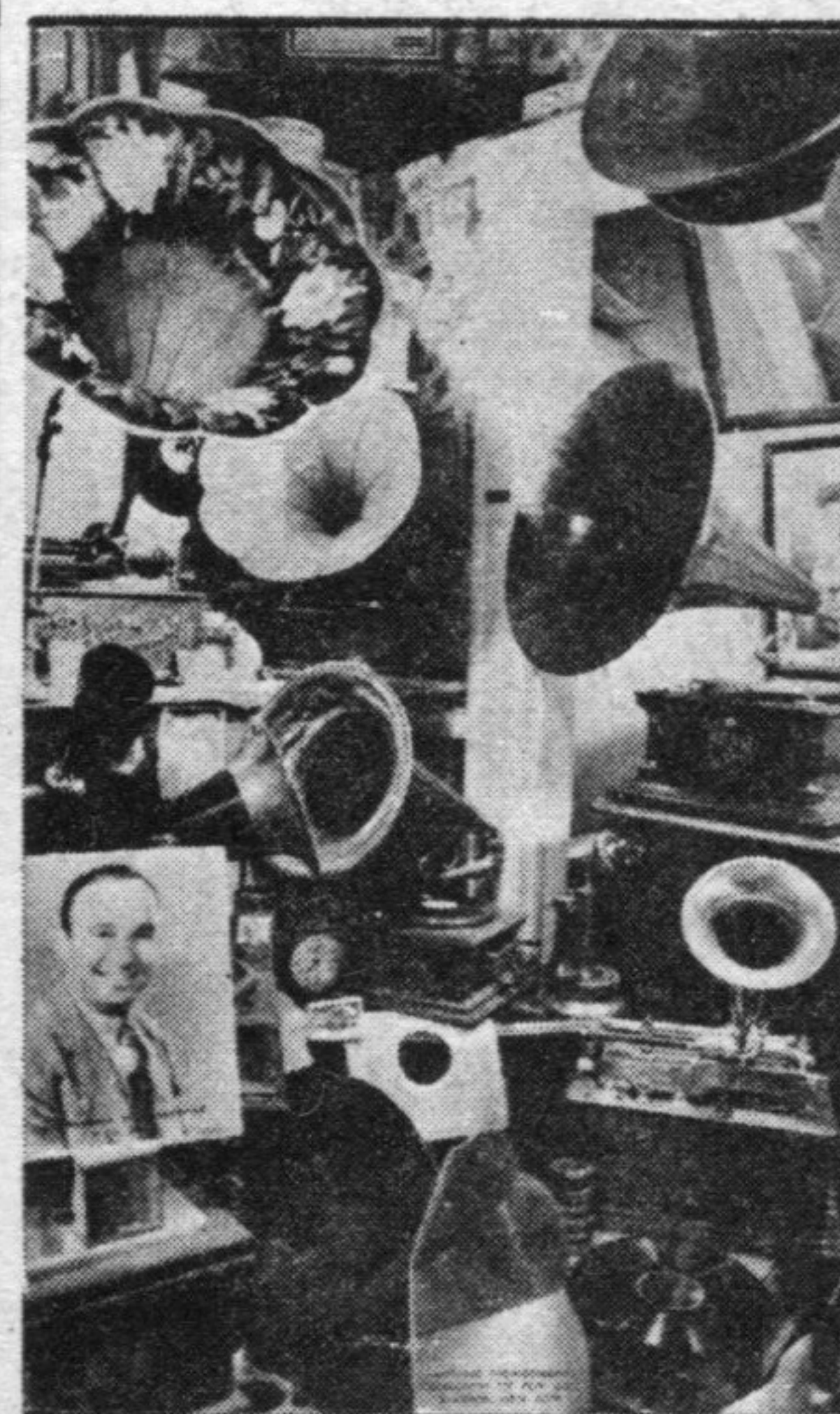
(see page 14)



Pan-American
PAT: 036 A
Popular
★ Star Series
ONE-ZY TWO-ZY
(I Love You-Zy)
By D. Frank L. Dann
featuring
EDDIE CANTOR
with Cliff Lange's All Star
Orchestra
Trumpet: Rafael Mendez
ST 71

Who's Who in Music

** RECORD COMPANIES listing of 1945-1946 **
(see page 5)



REMINISCE WITH IRVING KAUFMAN

THE LAST OF THE RECORDING PIONEERS

HERE IS A LIST OF IRVING KAUFMAN'S RECORDS
1. "I'M A SINGING MAN" (1911)
2. "I'M A SINGING MAN" (1911)
3. "I'M A SINGING MAN" (1911)
4. "I'M A SINGING MAN" (1911)
5. "I'M A SINGING MAN" (1911)
6. "I'M A SINGING MAN" (1911)
7. "I'M A SINGING MAN" (1911)
8. "I'M A SINGING MAN" (1911)
9. "I'M A SINGING MAN" (1911)
10. "I'M A SINGING MAN" (1911)
11. "I'M A SINGING MAN" (1911)
12. "I'M A SINGING MAN" (1911)
13. "I'M A SINGING MAN" (1911)
14. "I'M A SINGING MAN" (1911)
15. "I'M A SINGING MAN" (1911)
16. "I'M A SINGING MAN" (1911)
17. "I'M A SINGING MAN" (1911)
18. "I'M A SINGING MAN" (1911)
19. "I'M A SINGING MAN" (1911)
20. "I'M A SINGING MAN" (1911)

SIXTY YEARS OF IRVING KAUFMAN (see page 10)

DISCO-ING IN GEORGE BLACKER

"PVG UPDATE" - And some more Odds and Ends

Research on the Pennsylvania Vertical Group (PVG) has been pretty slow of late; little new information has come my way since the autumn of 1975, and I got most of what came then from Bill Bryant of Portland, Maine, who extracted it from his microfilm copies of "Talking Machine World". Obviously, all he could get from there was listings of titles; as a result, many of these new listings are not as complete as I like them to be, in that they lack master numbers and composer credits. Most discographers may not consider composer credits important, and don't bother to list them. I admit they're not vital to the researcher, but since they're usually there on the label, I like to enter them. Be that as it may, I have added the following to my lists of PVG releases as of November 1975 (this column written in Feb. '76):

KEEN-O-PHONE: 5005, 5021 and 20011 (this is a 16" single-faced record)

REX:	5014	5202	D5248	(N.B.: Asterisk* indicates mxs. lacking)
	5024	5203*	5256	
	5038*	5223*	5315	
	5070*	5226	5360	
	5101*	5227	5399*	

I'd like to remark parenthetically here that Rex 5024 is a highly collectible, much sought-after ragtime classic, being none other than Roy Spangler's version of "Cannon Ball Rag" (Mx. 401); reverse side is "Some Boy" by Hager's Orchestra, mx. 397. For years, the only way this record was known to collectors was by way of a very poor-quality tape that had been made by miking an acoustic phonograph. This, in turn, had been dubbed and re-dubbed, so that umpteenth generation copies were being passed around. Fortunately for all concerned, and especially for Dave Jasen (who would have flipped his beard had I failed), I was able, with some help from Mike Montgomery, to trace the owner of the original copy of the record and arrange to borrow it briefly to make tapes, using the IOI Pathé sapphire stylus and a hi-fi system. One of these tapes is now in Dave's possession, and should appear on a reissue LP in due course. A public vote of thanks goes to John Randolph of Fulton, Mo., who was kind enough to loan me the record for that purpose....back now to discography, and new PVG listings:

EMPIRE:	5467*	5492	Sorry, I forgot to add the
	5469#	5493*&	following in sequence:
	5470*	5496*	5480
	5476#	5497*	5485
	5477*	5500*	5489
	5479*	5512*	
	5481*	5513*	
	5483*	5516*	
	5484*	5517*	
	5486*		
	5491*		

Most of the listings above were taken from the December 1917 issue of "Talking Machine World". The company's name seems to have been changed to Empire Talking Machine Co., suggesting some sort of reorganization and perhaps a fresh infusion of capital. This latter doesn't seem to have helped much, though; I have yet to find a release numbered above 5526. Some of the numbers cited above appear to be relabellings of earlier Rex releases, suggesting further that they were, so to speak, marking time while they prepared a new release for January of 1918. It may well have been their last.

I have added the following cases of dual-label issues to my files:

Empire/Imperial	5440
Playerphone/Imp.	5441
Rex/Imperial	5442
Rishell/Imp.	5447
Playerphone/Imp.	5448
Rishell/Imp.	5453
Playerphone/Imp.	5456
Empire/Rishell	5469
Rex/Imperial	5476
" "	5480
" "	5482
" "	5485
" "	5489
" "	5490
" "	5498



A couple of notes are in order here concerning Rex 5444 and Imperial/Empire 5493; let's take them in numerical order. Quite a while ago, I found and duly filed Rex 5444 in this wise:

5444 A(X593)-"For You a Rose"
(Cobb-Edwards)
Amy Coxe, contralto w. orch. acc.

B(X582)-"Sing Me Love's Lullaby"
(Morse)

Henry Burr, tenor solo w. orch. acc.
Sounds legitimate enough, doesn't it? They May 1917 issue of "Talking Machine World" lists 5444 as an Imperial release, but cites "Indiana" (mx. unknown) by Amy Coxe as the A-side. To add to the confusion (unnecessarily, to be sure!), "Indiana" is listed in my files as one side of Empire 5470! I don't know whether it's A or B, but suspect it's B, on the basis of the way the titles are listed. Usually, in these listings, the A-side is the first cited. Does anyone have a copy of 5470 in his junk pile? Help! Now to the question of Empire/Imperial 5493. The September 1917 "TMW" listed Imperial 5493 as combining the following titles: "O Surdato 'Nnamurato" and "Amor de Pastorello", two Neapolitan dialect songs by Dominick Pacifico. Okay, but the December issue of that same journal lists a different coupling for Empire 5493; this time, it's "Maui Waltz" by Louise, Ferera and Greenus backed with "Hawaiian Hotel March" by Louise and Ferera.....I'll grant readily that both of these are highly forgettable things, from a collector's point of view. Still, they are important to the discographer -- namely me. Does anyone have either coupling of this catalog number? For that matter, does anyone have both of 'em? If so, don't keep it a secret!

Adding to the roster of dual-label PVG releases, I have the following 12-inch issues:

Rex/Imperial	3112
Rishell/Imperial	1064
Rex/ "	1067
Rishell/ "	1068

By a rather circuitous route, I have been able to satisfy myself that sapphire-cut Operaphone records in a 5000's catalog number series are almost certainly derived from Pathé, and are not related in any way to the PVG. I got a listing from someone of Operaphone 5162, one side of which was "On the Level, You're a Little Devil", credited to Charles Jackson. The title was familiar to me, so I looked in my files and found that I had it on Empire 6271, on which I had recorded the presence of what I then thought was a false master number: 5162A. I'd already traced that title to Pathé 20444, by Louis Winsch, whose name was used on the Empire release as well. I also got the following listing on Rishell:

1109 A(408-B)-"Would You Rather Be a Colonel with an
(Mitchell-Gottler)//Eagle on Your Shoulder or a Private with a Chicken on Your Knee?"
Arthur Fields, vcl. w. orch. acc.

B(405-C)-"Every Day Will Be Sunday when the Town
()// Goes Dry"
Jack Maloney, vcl. w. orch. acc.

If anyone reading this has an Okeh catalog from about 1918 or 1919, I'd appreciate it if he'd look up these titles and see whether they were issued on Okeh in this catalog number. While he's about it, I wish he'd let me know what was issued on numbers 1021 and 1112. Help!

So much for the PVG and ramifications therefrom -- for now, at least. Onward to something else: All owners of Broadway Intermission 104 ("It Sounds Like Bix" - Vol. 1) are hereby advised that the master numbers of the two Gennett sides by Pat Dollahan's Orchestra on side 1 of the LP are GE 14602B ("Just for You and Me") and GE 14601B ("My Suppressed Desire"); the recording date is 12/24/28 in Richmond. This information gleaned from the Gennett master ledgers.

And one other little matter before I fold my tent and steal quietly away like an Arab -- pre-OPEC type: I don't know how you feel about records with digs in them that cause repeating or skipping of grooves of a record, but they drive me just about stark, staring bonkers! One day, some time ago, I played one such at a time when I must have been feeling unusually irritable, because I

(continued on page 16)

DIGGIN' THE GROOVES Bob Davenport

As "Openers" this issue, may I tell you about two new Bluebirds received in March, additions to a very impressive catalog of some fine reissues of all types.

Firstly, on AXM2-553 the 2nd vol. in the "COMPLETE ARTIE SHAW" series, this one covering the 1939 period, and featuring vocally Helen Forrest and Tony Pastor. As always with this Bluebird Series, it's a two-LP set, and includes 33 tunes from this era, including Sam Coslow's "I'm in Love with the Honorable Mr. So and So" (listed erroneously with the "MR" missing!) Most of the arrangements are by Artie and Jerry Gray.

Then we have AXM2-5526, and Vol. I in "THE COMPLETE CHARLIE BARNET" series, this one covering the 1935-1937 period. Some of the vocalists are: Marion Nichols, Joe Hoste, Bob Parks, The Modernaires, Kathleen Lane, Kurt Bloom, and a surprising amount of vocals by the "Mad Mab" himself. Judy Ellington is heard on one cut.

I am in receipt of six items for England you might like to know about. These are all on the World Records Ltd. label and all carry the title "THOSE DANCE BAND YEARS" (all part of "The Golden Age of British Dance Bands"). Each LP covers a different period, and all a mixture of many bands of these eras. A partial list of some of the bands covered are: Ronnie Munro, Savoy Orpheans, Jack Hylton, Charlie Kunz, Jack Payne, Ambrose, New Mayfair Orch., The Blue Lyres, Sidney Lipton, Ray Noble, Billy Cotton, Carroll Gibbons, Geraldo, Harry Roy, Joe Daniels, Jack Jackson, Maurice Winnick, Roy Fox, Nat Gonella, Billy Tennent, Henry Hall, Jack Harris and Joe Loss.

Here are the LP numbers and years covered by each: SH 361 (1925-27), SH 362 (1927-31), SH 363 (1931-34), SH 364 (1934-36), SH 365 (1936-38), SH 366 (1938-39). --- And, if you can't locate these in your local record stores, which is doubtful, may I suggest you write to Miss Sutton, Wayfarers Radio & TV, 20-30, Burton Arcade, Lord Street, Southport, Lancs., England. Miss Sutton has been very cooperative in the past in helping collectors overseas with the British reissue items, and Wayfarers is a very respected shop in Southport.

Ross Wilby in Canada has sent me a new item on his JAZZ STUDIES label (JS-4), which is not really a reissue type of item, but for any of you who are interested in piano rags (Scott Joplin and Marvin Hamlisch REALLY started something!) I'm certain you'll dig David R. Lee's unique approach to the art of rag time piano in some original compositions.

As usual, if you have any problems finding any item reviewed here, or require information of any kind, I'll do my best to be of assistance; just write to me at PO BOX 3537, SAN RAFAEL, CA. 94902.

FROM record research

THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE, BROOKLYN, N. Y., 11205

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Attention: If you are interested in a complete run of RR Magazine from issue 71 (Oct 1965) through Issue 145 March 1977) - 75 issues you can obtain this run for \$37.50 in USA or \$38.50 Foreign. Make remittance payable to Len Kunstadt. Mention that you wish to avail yourself of the special offer of back issues 71 through 145 as advertised in RR 146/147

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Issue 12: Coral 65000, Groove, and Okeh 6800

Issue 13: Checker, Miracle, Sunrise

Issue 14: Columbia 30000 and Mercury 8000

Issue 15: Manor, Arco, Regis and J.O.B.

Issue 16: Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc.

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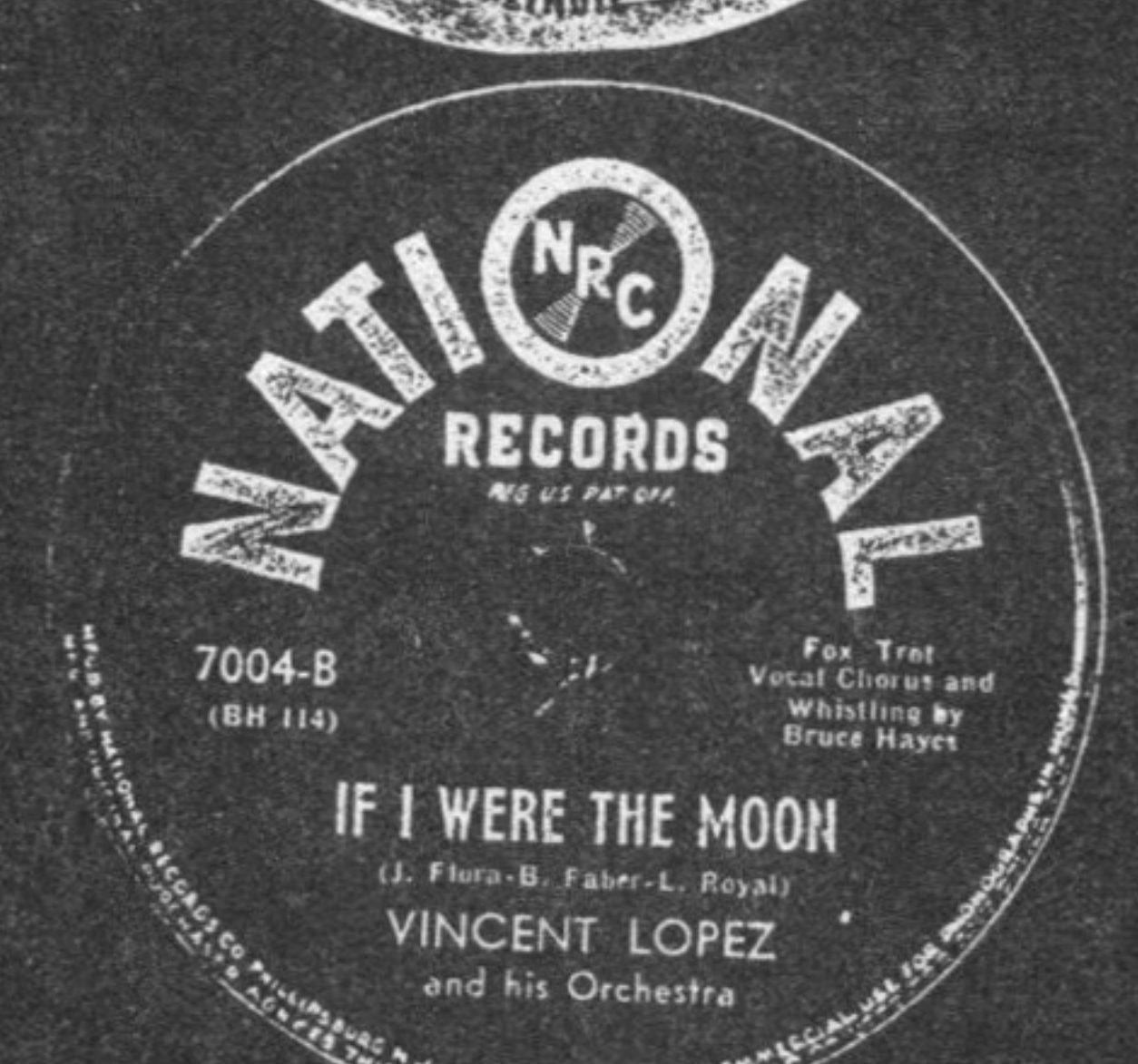
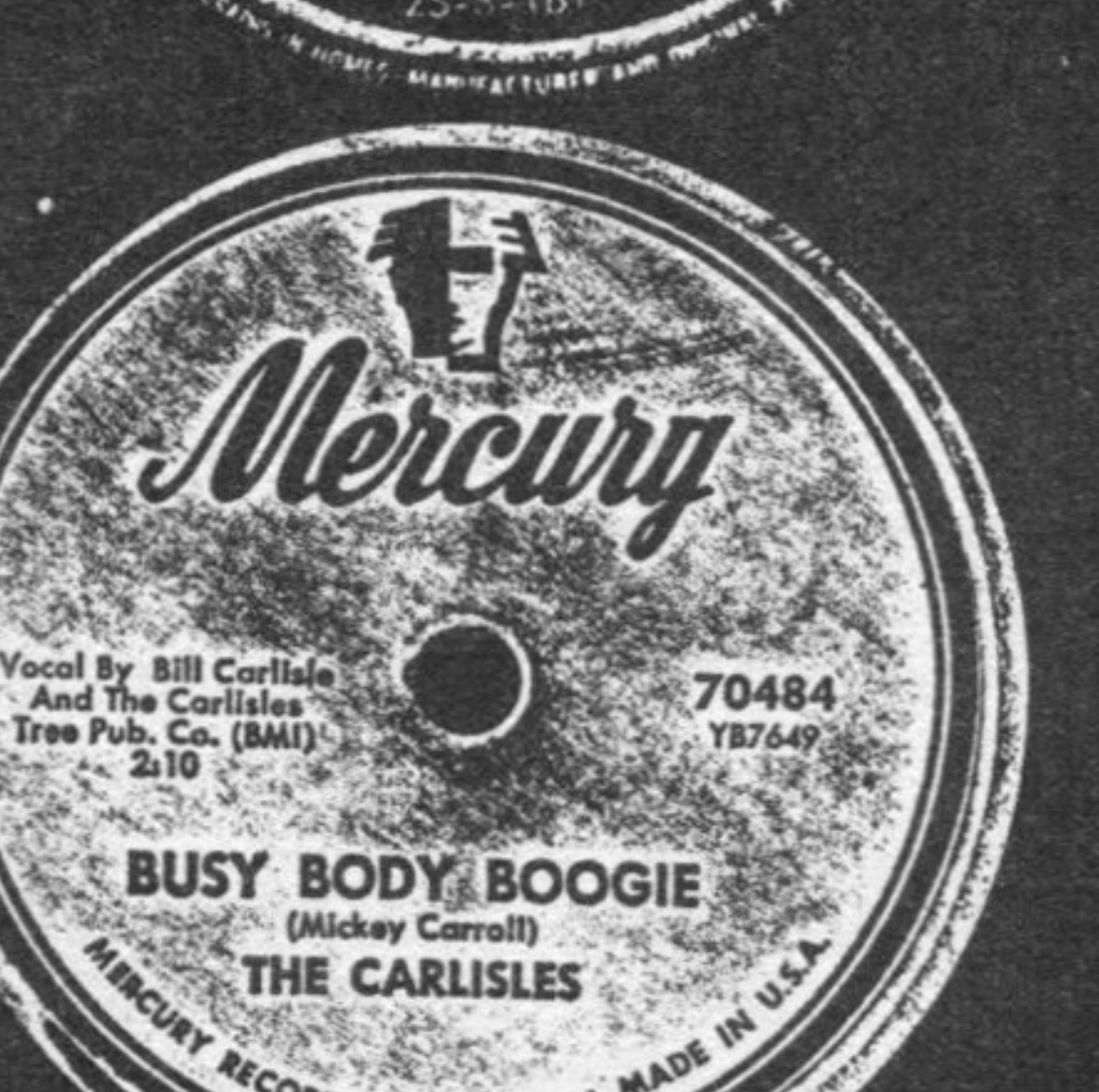
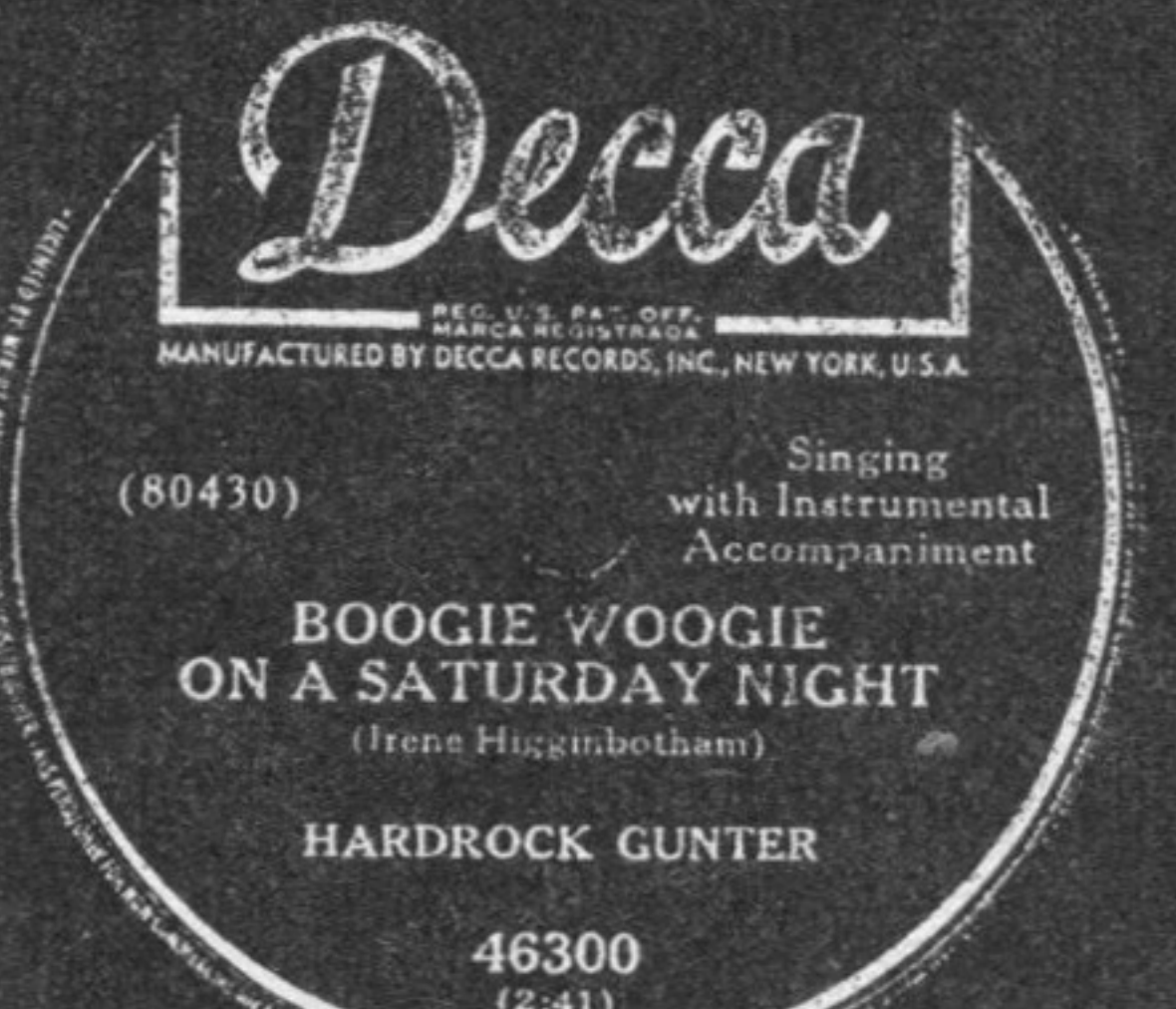
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WHO'S WHO IN MUSIC

SEPTEMBER, 1945-SEPTEMBER, 1946

Who's Who in Music

The Billboard 1946-'47 Encyclopedia of Music

Over the months we have received many requests for information about record companies, artists, etc. of the 1940s - which we just could not take the time to reply owing to RR's complex schedule. However a 'heavy' idea was born and that was to re-produce select sections of the very rare encyclopedic Billboard Magazine "WHO'S WHO IN MUSIC" index for the period covering Sept. 1945 through Sept. 1946. Needless-to-say this Billboard adjunct of enormous research value included a cross reference index to bands, singers, folk artists etc. etc. and RECORD COMPANIES which we will utilize in the following installment. We have selected the 1945-1946 period - as these years were pivotal in the formation of many small companies. To those information seekers the following inserts should answer your queries. The abbreviation Adv. indicates that on such and such page number an ADVERTISEMENT appeared in the main volume - and Rec. means the same that recordings of these company artists appear in the RECORD SECTION of the main volume. All of us owe the fabulous BILLBOARD publication our eternal gratitude. One often thinks how barren would be our popular music research if BILLBOARD did not exist, or ceased to exist.

Aladdin Recordings....Adv. 302 Rec 285, 289, 304

Company, headed by Leo Menser, president; with Edward Menser, vice-president, and Ida Menser, secretary and treasurer, was formed July, 1945, as Philo Recordings. In March, 1946, the firm name was changed to Aladdin Recordings. Sales of 1,500,000, reported for 1945, were contracted thru disk jockeys, juke boxes and special radio programs. Aladdin, located at 4918 Santa Monica Blvd., Hollywood, specializes in hot jazz and blues. Performers waxed by the label include Bobby Ramos, Jimmy Mundy, Jimmy Young, Velma Nelson, the Famous Soul-Stirrers, Tex Lewis and His Hollywood Cow-boys, Monte Easter, Mary De Pina, Jo-Jo Adams, Maxwell Davis, Mercer Ellington, Illinois Jacquet, Wynonie Harris, Harry Smith, Harry Edison, Howard McGhee, Harry Carney, Al Sears and others. The Louis-Coun fight is a recent release. Future plans call for developing and intensifying the export market.

Apollo Records.....Adv. 317 Rec 285, 289, 294, 310

Born in a music shop in Harlem in 1943, Apollo Records has grown out of a 10th Avenue store into a large-sized Madison Avenue headquarters for hot jazz and race disks. Firm's first big selling record was *Rainbow Mist*, by Coleman Hawkins and a small ork. Owned and operated by a triumvirate of partners, Sam Schneider, Ike Berman and Hy Seigal, the firm now has its own pressing plant with a monthly output of 150,000 disks in addition to a plating plant and a biscuit mill. Still sticking to its bread-and-butter hot jazz and race platters, Apollo has been taking on artists in other fields recently. Carl Brisson, night club entrepreneur of

pop and risque tunes, and Jerry Jerome, leading Apollo musical activities, have been pacted to long-term contracts. Talent search for Apollo wax continues in an effort to expand and grow. Firm has seven branch offices thruout the country which service their areas with Apollo biscuits, and hopes to have at least 20 more offices before long.

Arcadia Records and Transcription Co.....Adv. 388

Established in 1944, Arcadia, located at 475 Fifth Avenue, New York City, is a record manufacturer and music publishing firm. In addition to national distribution thru regular channels, it has a number of salesmen on the road. The firm, which specializes in novelty tunes, polkas, hillbilly and standards, is affiliated with Taylor Plastics, maker of plastic and record presses and dies, and with the Echoes Music Publishing Company.

Bell Record Co., Ltd....Adv. 347 Rec 285, 289

Company was founded in Honolulu, Hawaii, by Bill Fredlund, its president, early in 1945 for the recording of true Hawaiian music. After a year and a half of distributing its disks exclusively in the Islands, Bell incorporated and expanded its activities to include distribution in the United States. Only native musicians are used to play the old Polynesian melodies. At present Bell is doing a series of open-end transcriptions and albums based on legends and folk tales of the Islands and recording Hawaiian, Samoan and Tahitian music.

Birwell Corporation Adv. 339 Rec 285, 292, 304

Embracing the Pan-American Record Company formed in 1945, Birwell Corporation came into being one year later. Thru its incorporation Pan-American label now has modern pressing facilities and distrib facilities centered under one roof. Plans for the future call for the broadening of the present catalog, which includes over 120 selections primarily devoted to Latin-American music, to include semi-classical and race selections as well as pops and kid-disks. As a start on this program 16 distrib posts have been set up thruout the country with 25 ultimately figured to come into the set-up. If past performance means anything - Pan-American sales went over \$300,000 in '45-Birwell Corporation figures to be a prosperous little indie by the end of this year. Execs include A. W. Birney, prexy; W. A. Otwell, v.-p.; Franz Green, v.-p.; J. F. Bard, v.-p., and R. A. Gray, secretary-treasurer. Offices at 6618 Santa Monica Boulevard, Hollywood 38, Calif.

Black and White Recording Co.....Adv. 313 Rec 285, 289

Black and White, of 4910 Santa Monica Boulevard, Hollywood, sells thru national independent distributors. Its officers are Paul Reiner, president; Mrs. Lillian Reiner, vice-president; Samuel Maidman, secretary-treasurer. Al Sack is musical director and Ralph Bass, recording director. Firm's artists are Al Sack, Jan Garber, Will Osborne, Henry King, Jack McVea, Red Callender Trio, Tommy Todd Trio, Jeanne McKoen, Kay Thomas, Joe Evans, Bonnie Lou Williams, Ivie Anderson, Gaylord Carter, Oklahoma Ed Moody, Earle Ross,

Wilbert Baraneo, Jerry Marlowe and Jimmy Cassity. Company blueprints call for increased production and the addition of more performers' names to the talent roster.

Bradley, Richards Associates Adv. 360 Rec 285, 294, 308

Located in their new quarters at 188 W. Randolph, Chicago, Richard Bradley Associates, headed by Richard Bradley, prexy; Ben Tunick, secretary-treasurer; Evelyn Braus, talent and advertising; and Leo Rabins, office manager, are in the field of production and projection of motion pictures; radio production, promotion and publicity; spot announcement creation; the production of Tower and Teagarden Presents recordings, and recordings of every type.

Richard Bradley left radio, where he had become a personality, six years ago, taking over the Illinois Educational sound system, which he turned over to National Film and Recordings. In 1946, he registered two new recording labels, named above, and formed Richard Bradley Associates. Tower label artists include: Nat (Lotsa Papa) Towies, Will Back, George Winslow, Carl Bean, while Teagarden Presents features trombone-playing Jack Teagarden. The records are distributed by Trylon on the West Coast, and Bradley will soon announce other distributors. For the future, Bradley is planning for television motion picture features and a major effort toward the production and recording for dramatic and musical radio programs.

/Cadet Records.....Adv. 299 Rec 285, 289, 304

Cadet Records was formed in December, 1945, and soon afterward released *Cement Mixer* by Slim Gaillard. In June, 1946, the company opened branch offices in Dallas, Tex., and Chicago. Further expansion is under way with more offices in various cities and the signing of names to the list of performers. Curt Massey is latest artist to be inked. Jack Riley Jr., owner of Cadet, will direct a band and vocal group to back the Massey releases. In addition to Riley, who manages the firm, Merle P. Smith is sales manager, and Jim Olson and Guy A. Alexander manage the Chicago and Dallas offices.

Capitol Records.....Adv. 204 Rec 285, 289, 306, 308, 310, 312, 396, 397, 398

Signing of new stars, acquisition of two new pressing plants with 55,000,000 disk capacity annually, opening of enlarged new Hollywood offices and nearly tripled production have been some of the conspicuous developments in the growth of Capitol Records during the past year. In addition Capitol's self-controlled distrib system was augmented by the opening of nine new branches thruout the nation, bringing the total to 21.

Artists who joined the Capitol label during the past year include Bob Hope, Jack Smith, Matt Dennis, Tex Williams, Hal Derwin, Merle Travis, Jesse Price, "Pappy" Beaver, Alvino Rey, Sam Donahue and Skitch Henderson.

Capitol's new transcription department, headed by Lee Gillette, got off to a flying start by signing Duke Ellington, Gene Krupa and Jan Garber in addition to the firm's regular disk stars.

A deal whereby Capitol exercised its option and acquired the holdings of the Scranton Record Company gave Capitol pressing plants in Scranton, Pa., and Los Angeles, thus solving the firm's production problems. From an average of five monthly record releases, Capitol now has jumped to as many as nine disks, with a new album included every other week. Another significant step by the company was its entry into the radio-phonograph field with three Capitol-tagged models. Plus this, the diskery has come out with its own brand of semi-permanent needles.

Capitol's prexy is Johnny Mercer, the outstanding songwriter of 1945 and the fellow who wrote the lyrics to the Broadway musical *St. Louis Woman*. Out of this show have come several hit numbers and a Capitol album that has hopped right into the best seller class. Leading Capitol artists include Jo Stafford, the King Cole Trio, Margaret Whiting, Peggy Lee, Andy Russell, Ella Mae Morse, Freddie Slack, Stan Kenton, Paul Weston, Bobby Sherwood and others.

Founded in 1942, Capitol's phenomenal expansion has won the company a rating and importance to rival that of Victor, Decca or Columbia. Johnny Mercer, prexy; Buddy De Silva, chairman of the board, and Glen Wallich, v.-p. and general manager, are founders and heads of the organization, which has increased its personnel more than 40 per cent in the past year. Floyd A. Bittaker is national sales manager. Main offices at Sunset and Vine, Hollywood 28, Calif.

Coast Record Mfg. Co....Adv. 309 Rec 285, 289, 306

Coast Record Manufacturing Company was first organized in Mexico more than 22 years ago. Up until 1943 the firm specialized in Latin-American releases labeled Peerless Discos, but in that year pressing facilities were shifted to the United States and an additional Coast label added. Latter series presents American Folk Music only, while Peerless Discos continues to be confined to Latin rhythms. Company distributes thru a dozen important jobbers located in Los Angeles, Memphis, Dallas, Salt Lake City, Chi, Denver; Birmingham, Ala; San Juan, Puerto Rico, St. Louis, Honolulu; Toronto, Can., and New York City. Company officials include Charles E. Washburn, prexy; W. M. Abel, v.-p. and general manager; G. Washburn, secretary and treasurer; C. A. Wiser, sales manager, and A. L. Parker, recording director. Offices at 2534 West Pico Boulevard, Los Angeles 6, Calif.

Columbia Recording Corp..... Adv. 287 Rec 285, 289, 292

In the nine years of its history, Columbia Recording Corporation, under the leadership of Edward Wallerstein, has assembled under its banner one of the greatest arrays of concert and popular talent in the disk manufacturing industry. Since its purchase by Columbia Broadcasting System in 1938, it has grown into a healthy, wealthy giant who can hardly recall the depressive "low days" of the recording biz.

In addition to its main pressing plant at Bridgeport, Conn., and its West Coast plant at Hollywood, the company opened a large new plant in King's Mills, Ohio, this year. Plans have been announced for additional units at Beverly

Hills, Calif., and Mexico City, Mex.

The Columbia sales department, organized and directed by Paul Southard, now comprises 51 distributing outlets thruout the United States. This represents a force of nearly 400 salesmen who are annually backed by a tremendous advertising and sales promotion campaign.

One look at the names in Columbia's popular artist roster tells the story of this firm's gigantic commercial rating. Frank Sinatra, Dinah Shore, Woody Herman, Harry James, Benny Goodman, Count Basie, Xavier Cugat-they're just the top of the honor roll. In the classical field, Columbia's Masterwork releases are renowned among long-hair disk buyers.

Execs include Prexy Wallerstein, V.-P. Southard (sales), V.-P. James Hunter (production), V.-P. Emanuel Sacks (popular artists), V.-P. Goddard Lieberman (masterworks) and Executive V.-P. Mefford R. Runyon.

Cosmo Records Adv. 282, 283 Rec 285, 289

Cosmo Records was organized in June, 1945, by Harry W. Bank who had a long record of experience in the motion picture, phonovision and coin machine industries. Bank set out to produce and promote records on no small scale and at this date seems to be faring well. His first album, *Tuby the Tuba*, was an overnight best-seller in the kid-disk market and Bank quickly followed up this triumph by luring Hal McIntyre, Tony Pastor, Bobby Byrne, Larry Clinton and their orchestras into his record stable. Other indie labels have had their hits but Cosmo, looking beyond quick post-war profits, closed its year with an expanded artists list of considerable name value.

During the fall Cosmo inaugurated the policy of recording scores from various motion picture productions and has achieved a good measure of popularity with these. Offices located at 745 Fifth Avenue, New York 22, N. Y.

Cowboy Record Co....Adv. 395 Rec 285, 289, 396

James E. Myers, prexy of disk-manufacturing Cowboy Records Company, tells the story of his firm's policy and set-up with one sentence. "The top cowboy artists singing the top cowboy songs are on Cowboy Records." A look at the records shows that Myers has something there, since he's taken over practically the entire staff of artists on ABC's *Hayloft Hoedown* radio show. Recording for Cowboy both as a group and individually are the Santa Fe Rangers, Shorty Long, Jack Day, Rusty Keefer and Peeewe Miller; the Sleepy Hollow Ranch Gang, Pancake Pete and Elmer Newman; the Murray Sisters, and Montry Rosci, every one of them outstanding attractions for the *Hoedown* netter. Offices located at 138 N. 12th Street, Philadelphia 7, Pa.

Decca RecordsAdv. 2, 3 Rec 285, 289, 292

The story of Decca Records is truly the Horatio Alger story of the record industry. Started just 12 years ago on little more than a shoestring, the firm has grown into one of the three major firms in the industry alongside the much older RCA-Victor and Columbia diskeries. With the talents of the fabulous Bing wrapped up at the very outset, the infant firm proceeded to accumulate some

of the best-known showbiz names, many of whom, like Crosby, Guy Lombardo and the Andrews Sisters, have retained over the years their hold on the public's fancy and have never relinquished their Decca tenure. First Decca albums in March, 1938, instituted the widespread use of colorful and illustrated album covers. Since, the firm has made a fabulous success of its "original cast" albums of outstanding Broadway musical comedy hits. Firm also was among the first to co-star on one record two or more platter personalities. Decca was among the first to realize the potentialities of kiddie disks, beginning with the platters by Frank Luther, and following his work up with dramatizations of fave children's stories by stellar film names. Decca now has poet-author-lecturer Louis Untermeyer working on a series of albums intended to put on wax great literary classics. Firm has its wax distributed internationally via its affiliated London organization.

In the face of increasing competition, Decca has laid plans for widespread plugging of its artists and biscuits. Firm already ranks as 17th greatest user of newspaper ad space in the country. Under the guidance of the brothers Jack and Dave Kapp and Milton Rackmil, names are still being made; embryonic music greats are still being uncovered as Decca disks pile up such fabulous sales figures as over 2,000,000 sold of Crosby's *White Christmas* and over 1,000,000 sold of the *Oklahoma* album.

De Luxe Records.....Adv. 311 Rec 285

Formed about four years ago with a specialized program embracing Western, hillbilly, race, novelty and Latin-American recordings, De Luxe Record Company has followed its initial pattern with considerable success—volume of disks peddled monthly has reached 300,000, with gross sales in 1945 going over \$720,000. Firm now has a catalog of over 120 recordings which are pressed in a company-owned factory in Linden, N. J. Some of the artists featured on the De Luxe label include Emil Coleman, Benny Carter, Betty Reilly, Ralph Slater, Mack Triplets, Air Lane Trio, Denver Darling, Ted Martin, Joe Howard, Tommy Riggs, the Revelairs, Byron Parker, Judith Arlen, Whitey and Hogan, the Four Blues, Southern Jubilee Quartette. Execs are all members of the Braun family; Jules Braun is general manager, David Braun is in charge of factory and production while P. Braun and S. Braun share other top administrative duties. Offices at 20-28 E. Elizabeth Avenue, Linden, N. J.

Diamond Record Corp..Adv. 315 Rec 285, 289, 310

Independent Diamond platter, after a little over a year in business, boasts a nationwide network of distributors. Label's waxing of *Mistrolou*, by Jan August caught on for big sales, and opened the way for the new indie on the market. Pianist August's waxing hit brought for him a Coast-to-Coast airshow and guest shots on the *Chesterfield Supper Club* and the Paul Whiteman and Jack Smith shows. Firm's catalog is made up of pop tunes of the day, spirituals and semi-classics. Firm is proud of the brilliance of tone which its records possess. Diamond talent roster includes besides August, Diane Courtney, Dick Kollmar, Nick Lucas, Dean Martin, Vera Massey, Roy Sheld, Joan Brooks and Nat Brandwynne. I. R. Gwirtz is prexy of the firm, with veepee in charge of production being Joseph Kupitsky, and veepee and general managership in the hands of David Ferber.

Disc Company of America. Adv. 359 Rec 283

A post-war offspring of Asch Recordings, the Disc Company of America was formed

to record music of all countries—"The Folkways of the World on Record"—with special attention to American folk music. Under the guidance of Moe Asch, in one year Disc has built a 70-album catalogue made up of material ranging from hot jazz to work by Sergei Prokofieff. Critical reaction to firm's waxings has generally tabbed these albums as genuine, original and basic. Disc catalog includes the Jazz at the Philharmonic album series and albums by and with Mary Lou Williams, John Jacob Niles, Leadbelly, Cantor Leibel Waldman, Palestine String Quartet, Woody Guthrie, Duke of Iron and Earl Robinson. Firm also issued a French documentary series and a Russian series. Disc label has done much in aiding the progress of folk music toward major recognition in the American scene.

Empire Record Corp...Adv. 337 Rec 285, 290, 310

Empire Records has been pressing disks for other firms for a number of years under the presidency and direction of Jack L. Caltin. Firm has now started its own label, tabbed Lyric, which will feature an exclusive series of Italian folk records performed by Carmine Gagliardi. Empire will also continue to press their H. R. S. historical records.

Enterprise Records, Inc..... Adv. 345

A California corporation organized early this year, Enterprise Records manufacturers both the Enterprise and Chapel labels. The company started with a complete catalog of 63 records, ranging from Tin Pan Alley to Gopher Gulch in type of music, and has established national and international distribution with the backing of a substantial advertising and promotion outlay. Started by Howard G. Kraus, showbiz veteran, Enterprise was joined by Jack C. Helms and Jack D. Gardiner, both former naval officers. Helms is now prexy, Kraus serves as v.-p. and general sales manager, and Gardiner acts as secretary and treasurer. Enterprise and Chapel disks are produced primarily for home entertainment, but they have been well received by coin machine ops throughout the country. Firm also acts as distrib for needles, albums, racks and accessories. Offices at 8107-8111 Santa Monica Boulevard, Hollywood 46, Calif.

Exclusive Records Adv. 261, 262, 263 Rec 285, 290, 306

Exclusive is no indie newcomer—firm's been making records for more than 15 years under the direction of Leon Rene, well-known composer and veteran of the worst days of the recording industry. Rene's talent scouting, indeed, was responsible for Exclusive's bid for major rating in '46 when Joe Liggins' *Honeydripper* disk hit the seven-figure sales mark and held top position on *Billboard's Music Popularity Chart* for 30 consecutive weeks. This was no mean feat considering the firm's policy of peddling only a \$1 label, a policy which will probably be altered soon, according to announced plans. Exclusive lays claim to more than \$15,000,000 gross sales in '45, and with the help of artists such as Johnny Moore's Three Blazers, the Basin Street Boys, Herb Jeffries and Liggins' figures on topping that figure by the end of this year. Best known radio and juke box items waxed by the company include Liggins' *Honeydripper*; Johnny Moore's *I've Got a Right To Cry*; Jeffries' *Body and Soul*, and Bob Hayward and Buddy Baker's *Gloria*. Incidentally, prexy Leon Rene authored such hits as *When the Swallows Come Back to Capistrano*, *I Lost My Sugar in Salt Lake City*, *Somebody's Rocking My Dream Boat*, *Sleepy Time Down South* and others. Rene's capable assistants include Buddy Baker, musical director, and Wally Mills, production manager. Offices at 6272 Sunset Boulevard, Hollywood 28, Calif.

Four Star Records.....Adv. 297 Rec 285, 290, 306

Should Four Star record sales drop, which they show no signs of doing, the company can always turn to its own milling plant for rejuvenated profits. Operating its own factory, the diskery makes "stampers" for many other labels in addition to its own and from these combined activities entered a gross-sales mark for '45 of over \$1,500,000. Already well known in the Western and Latin-American fields, Four Star invaded the pop realm in May of this year with such artists under contract as Al Donahue, Wingy Manone, Opie Cates, Joan Barton, Ray Herbeck, Henry Buisse and others. Firm peddles its records direct and thru its own jobbing firm, Consolidated Record Distributors. Bossman at Four Star are C. C. McDonald, prexy; H. J. Scribner, v.-p.; Jerry Rolston, secretary, and Don Pierce, treasurer. Offices at 500 North Western Avenue, Los Angeles 4, Calif.

Grand Central Music Co..... Adv. 331

Folk 569; Mus-Pub 683, 692, 694, 696; Rec 292, 308

Here's still another instance of a music publishing firm branching out in the disk manufacturing biz. Grand Central's music publishing division was started in 1944 and since that time has brought out a diversified catalog of popular tunes. Their present roster includes an exceptionally strong list of polkas. The company entered the recording field in 1946, distributing its wax thru established wholesalers and retailers. Three partners, Peter Uryga, Paul S. Jenkin and Steven L. Drobnak, run the company. Offices at 1505 Broadway, Detroit 26, Mich.

Haven Records.....Adv. 373 Rec 285, 290, 310

Morty and Bob Shad own Haven Records, Inc., a small disk manufacturing concern controlled by the Record Haven, reportedly the largest record mail-order firm in the world. Records originally were sold to mail-order customers only, but policy lately has been altered to accommodate any and all comers. The Shads have impressive experience as recording directors for a bunch of other indie wax labels and are quite happy with their snug little Haven concern. In the words of one of the Shads: "We don't expect to grow—we're satisfied." Offices located at 716 Rockaway Avenue, Brooklyn 12, N. Y.

Hollywood International Records Adv. 361 Rec 285, 290, 306

A new organization headed by Ben Ellison, former general manager of Exclusive Records, Hollywood International aims to manufacture diskings of classical ballads and juke box pops. New originals, covering cross-section of American interest, will eventually be pressed as the organizational set-up nears permanency. Ellison, single owner of Hollywood International, has written songs for Mae West's *I'm No Angel* pic, the musical *Lucky Day* and has just waxed Alexander Laszlo's *Hollywood Concerto* with Constantin Bakaleinikoff conducting. Offices at 985 Menlo Avenue, Los Angeles 6, Calif.

Imperial Record Co....Adv. 319 Rec 285, 290, 308

Producers and manufacturers of Imperial phono disks and transcriptions, Imperial Record Company also maintains its own music publishing adjunct. Specializing in all types of foreign folk music, company has gained its biggest recognition in the Latin-American market. Dealer and operator disk sales thru for Western States are handled by company subsids, with independent wholesalers selling the product in the remaining territories. Company officials include Lewis R. Chudd, prexy; Max Feitrag,

treasurer; A. Neuman, secretary; Ed Lewis, sales manager and William R. Garcia, export manager. Offices at 137 North Western Avenue, Los Angeles 4, Calif.

Jewel Records.....Adv. 294 Rec 285, 290, 304

An experienced man bought out the Jewel Record Company in January, 1946, and then promptly set about proving that "experience pays" by jumping the company's sales volume from a measly 5,000 to a tidy 200,000 disks. Ben Pollock merely confirmed what the music trade had known for a long time. Here was a gent who knew his recording onions all the way from the milling department to the disk-jockey's studio. The 80 per cent of Jewel's business is done via mail order, company uses three distributors: Pennsylvania Record Supply Company, Philadelphia; Melody Record Supply, New York, and Sterling Record Company, Pittsburgh. In the process of enlarging and moving into new quarters, the firm hopes soon to set up an exclusive Jewel distrib system. Offices at 1514-1520 Crossroads of the World, Hollywood 28, Calif.

Juke Box Record Co., Inc... Adv. 288 Rec 285, 290, 312

Two labels, both prospering, are more than most disk makers can handle, but capable Al Middleman manages to do it, and well. Prexy of Sterling Records, Inc. and Juke Box Record Company (both of which are headquartered at 7 West 46th Street, New York 19, N. Y.), Middleman has plants located in California, Pennsylvania, Indiana, Kansas and New Jersey. His Sterling label, specializing in race, sepi, pop, hillbilly and spiritual recordings, lists among its outstanding releases the following: *Lillette's Boogie and Blues for My Daddy*; *Variety Blues* and *That's What Happened to Me*; *Bank's Boogie*; *I Need a Girl Like You*; *St. Louis Blues* and *Choo Choo Train*. The Juke Box firm, which deals only in race records, has turned out the popular *Voo-It Voo-It*; *Milton's Boogie and Groovy Blues*; *Pine Top's Boogie* and others. Both companies organized in 1945.

Keynote Records.....Adv. 380 Rec 285, 290, 312

A lot of indie disk labels have two feet planted squarely in the air, but Eric Bernay's Keynote firm isn't one of them. In over six years of catering to progressive disk collectors—Keynote has been as fearless about its politically tenored tallow as it has been scrupulous about its standards for jazz in the modern idiom—firm has rung up sound profits. Up to now Bernay contracted for his pressings on the outside, but a brand-new company-owned plant in Compton, Calif., augurs a bigger and brighter future for the Keynoters. New factory, which is completely equipped with plating, biscuiting and pressing facilities, will soon have its counterpart on the East Coast, according to announced plans. Keynote does its national distributing direct thru offices in New York, Chi and Hollywood. Aside from prexy Bernay, execs include R. Weinstein, secretary-treasurer; Will Yolen, national promotion manager; Harry Lim, recording supervisor, and Ed Laguna, assistant to the prexy. Offices located at 1469 North Vine, Hollywood and 522 Fifth Avenue, New York.

King Record Company..... Adv. 272, 273 Rec 285, 290, 292, 312

Since January of this year the King Record Company, which puts out the "King" and "Queen" indie labels, has more than doubled its sales. Shipping direct to customers and operating with a national sales force, the firm peddles two distinct types of disks. "King"

pressings are exclusively country-dance, and "Queen" tallow offers the wares of colored artists only. Former series boasts such attractions as Cowboy Copas, Grandpa Jones and others, while the latter heralds such entertainers as Gurney Thomas, Hawkshaw Hawkins, Jimmie Widener and Leon Rusk. Recent converts from other labels include Hank Penny, Bill Carlisle and Delmore Brothers. Firm lays claim to "firsts" with *Shorty's Got To Go* and *I Know Who Threw the Whiskey In the Well*, a couple of ditties that have received wide public acceptance. Records are retailed at 75c, plus tax. Company headed by Sydney Nathan, prexy, and Sam Nathan, treasurer. Offices at 1540 Brewster Avenue, Cincinnati, O.

Laurent Records, Ltd...Adv. 368 Rec 286, 290, 306

A new disk manufacturing concern with the intended policy of exploiting new talent and tunes, Lawrent Records, Ltd., plans to establish national general offices and recording plants to service both the West Coast and New York areas. Firm operates its own national distrib organization and is the founder of the Gold Award Series which transcribes various winners of national magazine music polls. Diskery operates a music publishing subside known as Lawrent Publications, Ltd. Offices located at 750 Post Street, San Francisco, Calif. Execs include Frank Lawrent, prexy; Rayfield W. Gorum, general manager; Marsha Sieberg, executive secretary, and Betty Green, accountant.

Liberty Record Co..... (See Blazon Records) Rec 286, 290, 306

Dedicated to produce fine Western and pop diskings, Liberty Record Company was formed in 1945 by popular folk artist Zeke Clements. Waxery puts out the Blazon label, which it distributes in the South and West—territories still open. Future plans call for producing records of high enough caliber to warrant countrywide wholesaling. Recent releases include Clements' *You're Free Again*, backed by *Honest I'm Honest*; *Blue Mexico Skies*, backed by *Looking for an Angel*, and Paul Howard's *You Left a Red Cross on My Heart*, reversed with *I've Been Lonesome*. Execs, besides Clements, include Buddy Webber, business manager, and I. Webber, office manager. Address P. O. Box 506, North Hollywood, Calif.

M. S. Distributing Co..Adv. 366 Rec 308

Largest distributor of race records in the Chicago area, M & S Distributing Company is a year-old firm, which peddles labels such as Exclusive, Modern, 20th-Century, Lamp-lighter, Imperial, Slate, Master-tone, Variety and Specialty exclusively thru Illinois, Indiana, Wisconsin and Michigan. The firm will soon release its own disks under Contract label, which will feature a hillbilly and race catalog. Officials of the firm, Milt Salstone, prexy; Bert Sussman, general manager, and Eleanor (Babe) Watson, office manager, expect to expand Midwest coverage to several more States within the next year.

Majestic Records, Inc..Adv. 291 Rec 286, 290, 312

The progress made by this expanding diskery has been nothing short of Majestic. With the biggest hit of '46 wrapped away as a "first" . . . the Eddy Howard recording of *To Each His Own* . . . Majestic has a full stable of stars, two pressing plants going full steam in Newark, N. J., and Burbank, Calif., a new shellac works opening in Elgin, Ill., and every prospect of an exceedingly rosy future.

Over 72 distrib peddle Majestic disks to more than 9,000 dealers and the retailers seemingly find the wax product of artists such as Louis Prima,

Ray McKinley, Jimmie Lunceford, George Olsen, George Paxton, Three Suns, Jane Froman, Jack Leonard, Ella Logan, Danny O'Neil, Thelma Carpenter, Noro Morales, Jimmie Durante and others full of sales potency.

Ambitious advertising and promotion campaigns have marked Majestic's bid to get big and stay big. Latest innovation is the "Feature-Pak" which contains two 10-inch disks used to introduce new artists and special activities.

Execs: James J. Walker, prexy; Eugene A. Tracy, chairman of the board; Parke H. Erickson, v.-p., and Ben Selvin, v.-p. in charge of artists and repertoire.

Offices in New York, Hollywood, Newark and St. Charles, Ill.

Melody Modern, Inc....Adv. 321
Mus-Pub 685, 692, 696, 697; Rec 286, 292

Formed in 1941 for the purpose of publishing music written by "unknowns," Melody Moderne foresaw the possibilities rampant in disk exploitation back in 1941. First masters were cut in that year but release was held up due to the recording ban. Then the war came along to further restrict activities, but in 1945 full-scale operation was resumed. Pub catalog now holds over 200 songs, many of which have been featured in pix and on records other than Melody's "Memo" label. Melody Moderne slants its wax production toward the coin machine trade and distributes its disks nationally thru K & M Service, Los Angeles, and franchised sub-distributors. Holds exclusive contracts with Curt Barrett and the Trallsmen, Terry Fell and the Fellers, Dusty Brooks and His Four Tones, Mac's Misters and a group known as the Aleutian Five.

Exec personnel includes L. M. Ryer, prexy; J. W. O'Neill, secretary; N. M. Ryer, treasurer; Noel Marchant, recording supervisor, and Curt Barrett, Western musical director. Offices at 6233 Hollywood Boulevard, Hollywood 28, Calif.

Mercury Records...Adv. 232,
233, 234, 235, 236, 237,
238, 239

A completely self-sufficient unit which can manufacture the smallest part of recording equipment, Mercury Records, a subsid of Mercury Radio & Television Corporation, can market 1,500,000 platters monthly with both plants in Chi and St. Louis operating. Backed by this productive power, firm has over 33 distributors handling its three labels; the Popular series featuring names such as Tony Martin, Frances Langford, Buddy Rich, Connie Haines, Rose Marie, Eileen Barton, Burry Morrow, Vincent Lopez, Harry Babbitt, Chuck Foster, Jack Owens and Anita Ellis; the Mercury, such artists as Tiny Hill, Frank Parker, Rex Allen, Prairie Ramblers, Deuce Spriggins, Ken Curtis, Red Nichols, Al Ammons, The Home-owners, Errol Garner, Shorty Thompson, Bill Samuels, Eddie Vinson, Jay McShann, Dinah Washington, Rex Stewart, Julia Lee, Art Gibson and Nappy La-Marre, and the Celebrity with Jimmy Hilliard, Sunny Skylar, Jack Pina and Artie "Mr. Kitzel" Auerbach. Company has released several albums since its inception and is currently skedded to unleash a batch of kid disk sets. Officials are Berle Adams, artists and repertoire chief; Jimmy Hilliard, recording chief; Irving Green, production and manufacturing chief, and Art Talmadge, advertising and promotion manager. Offices at 839 S. Wabash and 328 N. LaSalle in Chi.

Modern Music Records.....

.....Adv. 336

Three brothers, Jules, Saul, and Joe Bihari launched Modern Music Company in March, 1945, and have watched their disk manufacturing expand to hit gross sales of over \$118,000 for the year. Their first recording, a boogie rendition of the classics, was a happy venture

for the boys and a prolongation of this type of wax issue has brought profitable returns. Records by artists such as Hadda Brooks, Johnny Moore's Three Blazers, the Three Bits of Rhythm, Jimmy Cook, Eddie Gomez and others are peddled thru the company-controlled Modern Music Distributing Company. Saul Bihari currently is touring the country to survey the distrib set-up and scout about for new talent, while prexy Jules and General Manager Joe keep things humming at the home office located at 678 Vermont Avenue, Los Angeles, Calif. Firm owns and operates its own pressing plant on the West Coast.

Musicraft Records....Adv. 307
Rec 286, 292, 312

Altho Musicraft Records has been in existence for 10 years, it has been in the past year that the label has moved ahead to top the roster of independent diskeries. The firm's early recordings were of classical works that had not previously been cut by the majors. During the war, the label branched out to include folk music by Carl Sandburg, race disks by Leadbelly, and hot jazz platters by several top-notch hot artists. Combining its two plants in Ossining, N. Y., and Los Angeles with the purchase of the plant and catalog of Guild Records, Musicraft upped its yearly production figures over the 20,000,000-per-year-mark. Early in 1946, Musicraft set out to build up production-inciting talent rosters and has succeeded in getting Artie Shaw, Duke Ellington, Orrin Tucker, Eddie Cantor, Phil Brito and Dizzy Gillespie to sign exclusive contracts with the firm. Firm just concluded a pact with Electrical Musical Industries, Ltd., of England, which provides for the pressing of Musicraft records in 38 foreign countries and distribution of these disks thruout the world. Controlling interest in firm is held by Jefferson-Travis Corporation, with Atlas Holding Corporation having bought into Musicraft recently. Peter Hilton is president of Musicraft and heads New York offices, while vespee Bobby Weiss conducts West Coast activities. Albert Marx is artists' and rep man for the firm.

National Records Co....Adv. 301
Rec 286, 292, 312

During the past year National Records has increased its activities, production, sales, personnel, catalog and staff of artists which swiftly summarizes a lot of progress made by this young disk manufacturer in 1945-'46. Formerly concentrated in the race field, National today releases every type of record from popular to Latin-American. Its first children's album *Luke, the Singing Duke* has attained remarkable sales velocity while its popular releases, paced by the sepien star Billy Eckstine, have forged to the front ranks of indie disk purchases. Manufacturing every item concerned with disk-making; dies, albums, presses, stampers, biscuits, etc., the company distributes nationally thru a continually expanding chain of independent wholesalers. Production this year, company estimates, has already doubled that of '45.

National talent-stable takes in Eckstine, Charlie Ventura and his ork, songstress Lilyann Carol, Western star Dick Thomas, boogie-woogie king Pete Johnson, femme warbler Toni Arden and others. Execs include A. B. Green, prexy, and Herb Abramson, director artists and repertoire. Offices at 1841 Broadway, New York, N. Y.

Pacific Record Co....Adv. 341
Rec 286, 292

Pacific Records came into being in August, 1945, as the result of convictions that there were artists in the San Francisco area whose work should be widely known and appreciated. Active in radio and allied fields, the founders set out to seek exclusive contracts with

lesser known talent and let the "names" go by. Roster now includes Ivory Joe Hunter, Nick Esposito, the Frisco Jazz Band, the Rising Star Gospel Singers and Jake Porter. Catalog contains over 18 disks that are distributed nationally thru Coinmatic Distributors. Firm has no "big" plans but is out to make a gradual impression on ops and retail trade with a steady series of new releases.

Offices are at 2213 San Pablo Avenue, Berkeley 2, Calif. Execs are John E. McEwing, talent and production manager, and M. Donald Hambly, operations manager and technical director.

Pearl Records.....Adv. 360
Rec 286, 292, 308

Organized in July, 1946, by Larry Vincent, entertainer and songwriter, Pearl Records was intended to serve as an exclusive wax outlet for Vincent's own novelty and specialty songs. Subsequently, however, other composers have been cut in on the label.

Vincent, a four-year attraction at the Lookout House, Covington, Ky., uses a preview system for picking tunes to record. Tries them out on night club patrons and gives the best received ditties a whirl on wax. Midwest operators are familiar with his latest releases which include *If I Had My Life To Live Over*, *Stay as Long as You Like*, *They're Laying Down the Law Today* and *Wink, Blinky Peek-a-Boo*. Distribution now made thru Missouri, Indiana, Ohio and Kentucky, but plans are under way to expand nationally.

Offices at 809 Madison Street, Covington, Ky.

President Records....Adv. 337
Rec 286, 292, 304

An off-shoot of Morrissey Music Company—BMI licensed pub—President Records represents the ambition of Thomas Morrissey to own a record-manufacturing outlet which will not only serve its own business purposes but which will help wax distribution of music in the pub firm's catalog. Policy of the adjunct not yet established, but Morrissey plans to record outstanding cocktail and folk units on a variety of tunes not necessarily confined to his own catalog. Morrissey has a background of 15 years as professional musician. His pub activities have been going on for more than a year and have resulted in a catalog of more than 10 numbers, including pops, standards and hill-billy ditties. Allegedly published the first atomic song *Get Away, Atomic Mamma*. Offices located at 712 Louisiana Street, Little Rock, Ark.

RCA-Victor Records.....
.....Adv. 20, 21

The largest manufacturer of phonograph records in the world, RCA-Victor Company dates back to 1901 when Eldridge Johnson formed the Victor Company and brought forth the first practical, commercial phonograph. Several years later, in March, 1906, Victor acquired the trade-mark of the dog, Nipper, listening to His Master's Voice.

There followed periods of prosperity and depression in the industry, stimulated by the Great Caruso and deflated by the advent of radio and the crash of '29. During this latter period RCA acquired the Victor Talking Machine Company. By re-designing instruments, introducing a recording attachment for radio users and developing a recording system covering the entire audible tonal range, RCA helped breathe new life into a gasping industry.

Since 1933 its record sales have doubled and quadrupled. Famous RCA-Victor stars such as Toscanini, Stokowski, Melchior and popular contemporaries including Vaughn Monroe, Tommy Dorsey and Perry Como form the nucleus for a company which annually sells more disks than any other firm.

Traditionally a pioneer in research and experimentation, the latest achievement of the Victor laboratories is the "Red Seal" vinylite record introduced in October of last year.

No small credit for Victor's remarkable record among record-makers must be paid to its veteran executive staff. Under the direction of general manager J. W. Murray, Victor leadership including E. E. Oberstein, manager popular artists and repertoire; J. L. Hallstrom, general sales manager; J. M. Williams, advertising manager; C. J. Molthrop, manager orders and service; Steve Sholes, Russ Case and M. Marrow has been the best.

Rich-Art Enterprises, Inc....

.....Adv. 335

Representing the recent merger of a BMI-affiliated music pub firm with Rich Records, the Rich-Art Enterprises concern has neatly dove-tailed its disk manufacturing and publishing activities into one operation. Firm intends to augment its sheet music catalog with tunes tested by the record branch. This adjunct already has acquired a mill and pressing plant of its own and plans to extend internationally with three labels: Richtone, Rich-Art and just plain Rich. First will cover classical and standard selections, second will be devoted to pops and the last will take in hillbilly and race. Waxings peddled both direct and thru national distributors. Execs are Arthur C. Rich, prexy; E. F. Tarr, business manager; P. A. Rich, distribution, and N. J. Rich, professional manager. Offices at 2638 Gladys Avenue, Garvey, Calif.

Serenade Records.....Adv. 377

Here's another instance where a parent music-publishing firm gave birth to a disk-manufacturing offspring. Pub firm, United Music Publishers, was organized in 1945 by Carrie L. Hoffman, composer and band leader, and Marilou Dawn, composer, and a year later expanded to include Serenade Records. Waxings of all types of pop songs are distributed nationally thru established jobbers and retailers. Among disk artists signed for early release are the Two Henrys and Jean, featured performers on WSPD, Toledo, and Frank Dudgeon, radio artist from Little Rock, Ark. Miss Hoffman and Miss Dawn act as prexy and promotion manager respectively, while Owen Flynn serves as West Coast rep. Offices located at 910 Alberta, Detroit 20, Mich.

Signature Recording Corporation...Adv. 227, 228,
229, 230

Signature was originally organized in 1942 by Bob Thiele and for three years specialized in jazz records only. In 1946 a vastly larger, different company developed, one with its own complete plant in New York City and national distribution thru the immense General Electric Supply Corporation. Signature has been in the big-time disk picture only a short time but gives every sign of swelling out nicely. Artists include Ray Bloch, Johnny Bothwell, Harry Cool, Monica Lewis, Hazel Scott, Will Bradley, Yank Lawson, Victor Jory, Bobby Doyle and others.

Plans for 1947 call for large-scale advertising campaigns, both to the trade and to consumers, and the construction of an additional plant. Firm toppers are Robert Thiele, prexy; George Jaycox, v.-p. in charge of engineering and manufacturing; Neil MacDonald, advertising manager and art director, and Gerald Ross, sales promotion manager. Offices at 601 West 26th St., New York 1, New York.

Silver Spur Record Co....Adv. 295
Rec 286, 294, 306

Silver Spur has an effectively simple policy as a record manufacturer; it only produces pressings by Don Weston and his ork. Weston, as you may

have guessed, is co-partner in the firm with Joe Erwin and Dean Watson and brings to his disk-making career an impressive background in showbiz. He has ten years of radio (CBS-NBC-Mutual) behind him, has appeared in numerous motion pictures (wrote songs for eight of them) and has made records for major labels. Since the formation of Silver Spur in August of '46 the maestro cuts sides for his own firm exclu-

Sonora Record Co....Adv. 293
Rec 286, 294, 312

The record division of Sonora Radio & Television began in a modest way in 1941 and has since progressed to the point where it is challenging the leaders in the field. With clarity of tone and standard albums stressed primarily, Sonora's first releases included the Havana Philharmonic, Jan Preece, the Manhattan Concert Orchestra, Eddy Brown and his string ensemble, the Gilbert and Sullivan light opera company, with Uncle Don, radio favorite of the children, and the bands of Bob Stanley and Key Murray and Western singer Red River Dave next on Sonora wax. In 1945 Sonora executives, led by prexy Joe Gerl, decided to expand and picked up artists such as Mark Warnow and his *Hit Parade* orchestra and Enric Madriguera and his orchestra and arranger-conductor Russell Bennett. In addition, they set up their own record plant in Meriden, which since has added another entire unit, and hired such artists as Fred Kirby, Kenneth Spencer, Ray Anthony, Griff Williams, Saxie Dowell, Dick Todd, Raymond Scott, Jerry Wald, Jerry Sellers, Joe Bivano, Dud Bascomb, Coleman Hawkins, Sky and Jerry, Stu Davis, Merle Turner, Alice Cornell, Murray Kellner, Clyde Bernhardt, the Mulcays and Maya and his Rhumba Ambassadors. Currently their output is about 12,000,000 disks yearly, with an anticipated total of 20,000,000 come December of 1947. Executives of the record division of Sonora are Marie Ruebens, musical director; Milton J. Benjamin, sales director; Edward Harris, merchandising, and Imberman and DeForest, public relations.

Soundies Distributing Corp. of America, Inc....Adv. 416

Since the innovation of Soundies' coin-operated machines in 1941 more and more thousands are weekly putting their silver in the slot to see a representative program of entertainment by some of America's most prominent show people. Placed in lounges, hotel rooms and other outlets, the Soundies boxes have featured talent such as big bands, cocktail units, night club headliners, vaude favorites, both white and sepi, for thousands to see weekly. The Soundies get a big play everywhere because they enable audiences, no matter what the size of the locality, to witness lifelike performances by many of the names who are not even seen on motion picture film. Together with the lifelike reels of outstanding performances by musical favorites, the Soundies offer recorded musical sound tracks that are tops for reproduction. Soundies Distributing Corporation has become a nationwide service recognized for its production and distribution of sound motion picture entertainment shorts. At present the firm is mulling plans for production, sale and operation of new projection equipment which will make it possible to fulfill the many requests for its expanded facilities. Executives of the firm are Gordon B. Mills, prexy; George P. Allen, v.-p. and general manager; Grant Fitch, assistant general manager; A. P. Sample, comptroller, and R. E. Franklin, director of advertising and publicity.

(continued on page 16)

Music-KLEE Speaking!

by Joe Klee

WOODY "FORTIETH ANNIVERSARY" HERMAN

When you've been a band leader for forty years you deserve a celebration in your honor. Yet, as Leonard Feather points out in the liner notes to the new RCA package recorded at the concert in honor of Woody Herman's four decades, too often the band is on the road between Kalamazoo Michigan and No People Idaho, (a mythical town that Wingy Manone used to complain about having to play) and the big event passes without notice. Actually the celebration (11/20/76) was a few weeks after the actual anniversary but it was the only weekend night that they could get Carnegie Hall during that time. At least it was the right month.

Everybody who was anybody in the New York Jazz Circles was there from the fans of the far out to those mouldy figs who lasted into the swing era. The atmosphere was charged with excitement and charmed with love. In circumstances like that it would have been difficult for the concert to be anything other than wonderful. It was the reunion of Woody Herman, Flip Phillips, the Candoli Brothers, the Four Brothers (Zoot Simms, Al Cohn and Stan Getz) plus Jimmy Giuffre and it was Ralph Burns on piano, Billy Bauer on guitar, Chubby Jackson on bass and Don Lamond on drums... just like 1945. It was Flip Phillips walking on stage at just the right spot in "Apple Honey" and playing a solo that was every bit as delightful as the one he did on the original Columbia 78. It was the discovery for a lot of us who didn't pay close enough attention to Woody Herman's third, fourth and fifth herds that Phil Wilson is a trombonist with something to say on Ralph Burns' "Bijou" that doesn't just repeat Bill Harris. It was Stan Getz playing "Early Autumn" again and reminding us where we were in 1948 and with whom. Unfortunately none of this comes through on the record because it wasn't the music so much as it was the event. You had to be there.

What does come across on the double LP set (RCA BGL2-2203) is a lot of music from the various eras of Woody Herman and his Orchestra from The Band That Plays The Blues to The New Thundering Herd. At its best the music reaches heights that the originals, under the time limitation of 78 RPM singles, never did. Now I'm supposed to say that at its worst it was no less than good but how can you use a word like worst about this kind of music. There were moments I didn't enjoy such as Joe Beck's tune "Penny Arcade" with Pat Coil setting a jazz/rock mood on an electric keyboard but then I wouldn't have liked that tune if it had been done by Louis Armstrong's Hot Five. While I was not among them I'm certain that there are those who enjoyed the contemporary parts of the program "Penny Arcade," "Crisis" and "She's Gone" far more than the nostalgic history lessons of "Caldonia," "Apple Honey" and "Four Brothers." Like a true eclectic Woody put a little something in there for us all.

Unfortunately an in concert recording is to the original performance something like looking at a masterpiece through a microscope. Little flubs that went unnoticed because of the good vibes of the evening are magnified a hundred fold under the glaring scrutiny of the microphone. Woody isn't the world's greatest saxophone/clarinet virtuoso. He never claimed to be. I've heard records of him on clarinet where he comes remarkably close to the New Orleans liquid style of Barney Bigard. This wasn't one of those nights. Woody has played his reed bits on "Early Autumn" and "Four Brothers" a thousand times before and certainly this wasn't one of the better renditions but when it's your fortieth anniversary you're bound to get choked up about it.

Interestingly enough there were things that I wasn't too crazy about at the concert that strike me as more enjoyable now that I've had a chance to hear them again. These include Tony Klatka's arrangement of "The Brotherhood Of Man" featuring the Candoli Brothers (Pete and Conti). Another is Allan Broadbent's extended arrangement of "Blues In The Night."

I do wish that Woody had sung more than the two tunes, "Blues In The Night" and "Caldonia", which he did. For years Woody's been suffering the slings and arrows of critics who resent any vocal intrusion on their instrumental music. I remember an excellent vocal version of "Laura" and any number of fine blues vocals all the way from "Calliope Blues" and "Dupree Blues" to

EDISONIA Ray Wile

** For some historic correspondences from the DANN TRIO members, courtesy of the Edison Site archives, see the next page **

the DANN TRIO

The Edison Recordings of the Dann Trio (Violin, Cornet, Piano)
Compiled by Raymond R. Wile

Recorded in New York by the Acoustic Process.

- | | | | |
|---------|------|---------|--|
| 12/5/19 | 7049 | A, B, C | Extase -- Reverie (Garnie) Passed by Edison and issued on Tone Test Recording 80525 on 3/1/20. Given regular catalog listing on 5/29/21 and cut out 5/19/26. |
| 12/5/19 | 7050 | A, B, C | Ballet Egyptian, No. 3 (Ludgini) Passed by Edison and issued on Tone Test Recording 80525 on 3/1/20. Given regular catalog listing on 5/29/21 and cut out 5/19/26. |
| 4/18/21 | 7920 | A, B, C | Venetian Love Song Passed by Edison and issued as a Tone Test Recording 80660 6/9/21 - 6/25/23. |
| 4/18/21 | 7921 | A, B, C | Love song (Flegier) Passed by Edison and issued as a Tone Test Recording 80660 6/9/21 - 6/25/23. |

ISSUE INFORMATION

80525 7049/7050 80660 7920/7921

The Edison Recordings of M. Felice Dann
Compiled by Raymond R. Wile

Recorded in New York by the Acoustic Process.

- | | | | |
|---------|------|---------|--|
| 12/6/19 | 7051 | A, B, C | The Lost Chord (Sullivan)(Piano acc. by B. Dann) Passed by Edison and issued on Tone Test Recording 80526 on 3/1/20. Given regular catalog listing on 5/27/21 and cut out 5/19/26. |
| 12/6/19 | 7052 | A, B, C | O dry those tears (Del Riego)(Piano acc. by B. Dann) Passed by Edison and issued on Tone Test Recording 80526 on 3/1/20. Given regular catalog listing on 5/27/21 and cut out 5/19/26. |

ISSUE INFORMATION

80526 7051/7052

The Edison Recordings of Rosalynd Davis
Compiled by Raymond R. Wile

Recorded in New York by the Acoustic Process.

- | | | | |
|---------|------|---------|---|
| 12/8/19 | 7053 | A, B, C | Le Cygne (The Swan) (Saint Saëns) (Piano acc. by B. Dann) Passed by Edison and listed on Tone Test Recording 80527 on 3/1/20. Given regular cat. listing 5/27/21 - 5/19/26. |
| 12/8/19 | 7054 | A, B, C | Melodie (Friml) (Piano acc. by B. Dann) Passed by Edison and listed as Tone Test Record 80527 on 3/1/20. Given regular listing 5/27/21 - 5/19/26. |

ISSUE INFORMATION

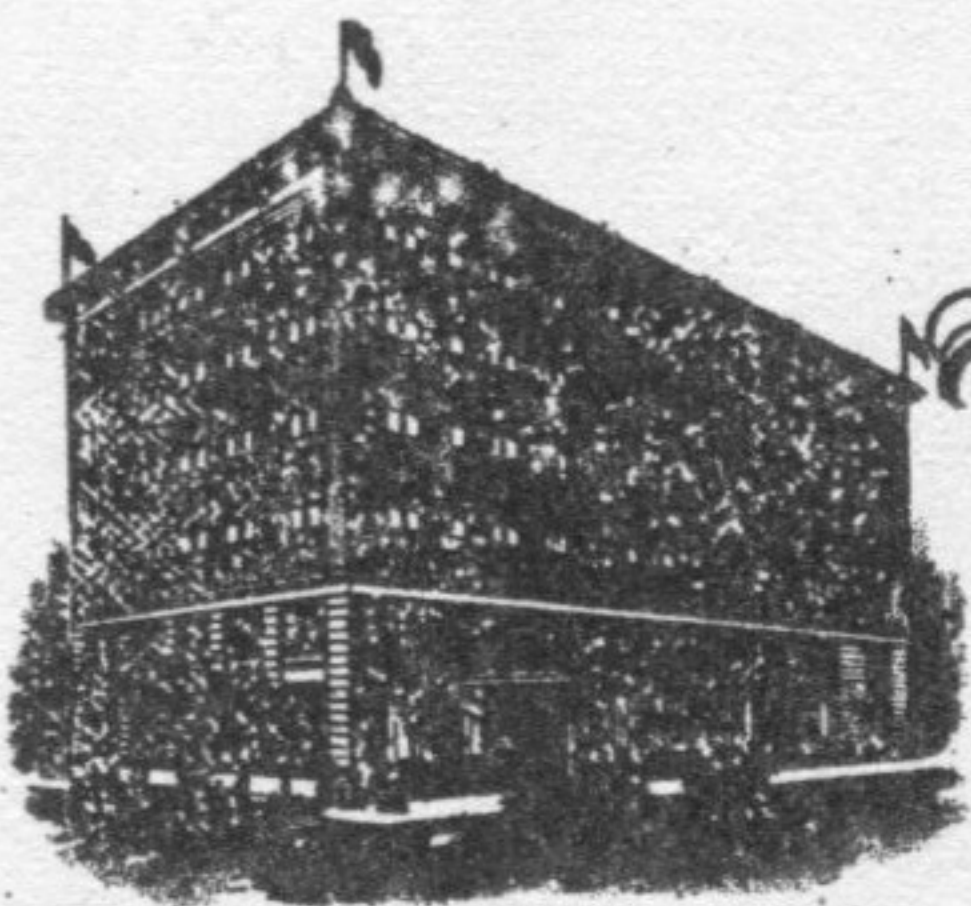
80527 7053/7054

-Comments to RAY WILE, 195-28 37th Avenue, Flushing New York 11358

"Panacea" and "Ninety Nine Guys Got Eyes For Liza." Then of course there was the classic "Fan It" which Woody recorded both with his own band and as a member of Isham Jones' Juniors. Woody is a better than average band singer but the damn critics have made him self-conscious about it. I would much rather have had two more vocals by Woody than the two vocals sung at the concert by Mary Ann McCall who a lot of people thought was a great band vocalist back in the '40s. Frankly it's an opinion that I never shared. But her one appearance on this album "Wrap Your Troubles In Dreams" is re-

deemed by another top-notch Flip Phillips solo. It's good to hear Flip still alive and cooking... as if there were any doubt after his new record on Gerry MacDonald's Choice label.

So here it is... at least the highlights of the Woody Herman 40th anniversary celebration at Carnegie Hall. I can only remember two numbers from the program that weren't on the record. For those of us who were there it serves as a souvenir of a glorious evening, for those who missed it, let it be a reminder not to miss Woody's band the next time they're in town.



ABSOLUTELY FIRE PROOF

RALPH BRYANT PROPRIETOR ROBERT SMITH RESIDENT MANAGER

110 ROOMS 118 WITH BATH

European Plan HASTINGS, NEB.

Oct. 15, 1921

Dear Mr. Walsh,

Other wrote that the phonograph had arrived. You can hardly imagine how pleased I am, and how anxious to hear it. I have already gone on a recreation spree and Blanche claims I shall soon be "re-creation poor". I am indeed thankful to you and the Edison company.

Last summer you mentioned something about my making new re-creations, after the fall tour. Do you desire any new solos or trios recorded? If so, would you make suggestions as to the numbers, so we might familiarize ourselves with them.

We found the Minneapolis tour very enjoyable and so far the Omaha just as agreeable.

Thank you so much for your kindness.

Most sincerely,

Felici Dann

Blanche's name has been omitted from all programs. You probably are not aware of that error.

909-59th St.
Brooklyn, N.Y.
C/O Levin.

Mr. Arthur L. Walsh

Recital Dep't.

Orange, N.J.

My dear Mr. Walsh—

Will you kindly let me know whether we are to make new records, and when.

I have been in New York since our last tour, waiting to hear

L. MARSHALL THOMPSON,
PRESIDENT AND GENERAL MANAGER

NEW YORK

WRITTEN FROM THE LANGWELL

Thurs.

Mr. A. L. Walsh,
Thomas A. Edison, Inc.

Orange, N.J.

My dear Mr. Walsh,—

I'm looking over our contract with the Edison Co. I find it does not expire before June 25, 1922. Also that it cannot be terminated by either party without sixty days written notice.

For in case Miss Dann should not care to go out again for this spring, could you or I hold her to that contract?

We are leaving here Saturday.

Yours.

Kindest regards—

Blanche L. Dann.

something definite (through Miss Dann) and in the mean time am losing engagements at home.

It is necessary that I be home (in Worcester) the latter half of this month, and would appreciate your arranging a date before that time.

Thanking you,

Very truly yours,

Rosalind J. Davis

Dann, Minn.



 ***Here we have 2 hours and 40 titles of IRVING KAUFMAN on two excellent engineered LPs. These recordings are really a testimonial to his virtuosity and versatility as a very major artist whose prolific recording span traversed six decades of popular songs. Plaudits should be given to the indefatigable producer PAUL E NEHRICH who made these LPs a work of art and a tribute to one of our greatest popular music troubadours while he was still around. Anyone who has been bitten by the nostalgia bug, or is research conscious about a man who either introduced and/or popularized countless numbers of our pop standards - we firmly recommend these LPs of Irving Kaufman. Write to THE RECORDING PIONEERS PHONOGRAPH RECORD ENTERPRISE, P.O. Box 191, Manhasset NY 11030
 ***We would like to thank Paul for allowing us to include the LPs very interesting liner notes in our presentation.
 -Len Kunstadt....



REMINISCE WITH IRVING KAUFMAN

THE LAST OF THE RECORDING PIONEERS



SIDE 1 (Time 30 min. 20 sec.)

LP 100

1. SIDE BY SIDE
(Banner 1989)
2. SONNY BOY
(Regal 8658)
3. BABY FACE — Arthur Brown*
(Vocalion 15398)
4. TONIGHT'S MY NIGHT WITH BABY
(Columbia 641D)
5. BEYOND THE BLUE HORIZON
(Perfect 12608)
6. MEDLEY — Irving Kaufman (1974)**
 (a) SUNBONNET SUE
 (b) I'LL BE WITH YOU IN APPLE BLOSSOM TIME
 (c) I'M GOING TO SIT RIGHT DOWN AND WRITE MYSELF A LETTER
 (Accompanied by Belle Brooks) Mrs. Irving Kaufman
7. IS IT A SIN?
(Romeo 750)
8. DANCING WITH TEARS IN MY EYES
(Perfect 12613)
9. CHAMBERLIN AND LINDY
(Okeh 40832)
10. GOD BLESS AMERICA — Irving Kaufman (1974)**
 (Accompanied by Belle Brooks) Mrs. Irving Kaufman

SIDE 2 (Time 29 min. 57 sec.)

1. LET ME SING AND I'M HAPPY — John Irving*
(American Parlophone 34068)
2. SINGING A VAGABOND SONG
(Columbia 2108)
3. WEDDING BELLS (Are Breaking Up That Old Gang of Mine)
(Banner 6308) — George Beaver*
4. EVER SINCE THE MOVIES LEARNED TO TALK — Charles Dickson*
(Oriole 1408)
5. IT MADE YOU HAPPY WHEN YOU MADE ME CRY
(Banner 1850)
6. I STILL GET A THRILL (Thinking of You)
(Oriole 2071)
7. LAUGH CLOWN LAUGH
(Domino 4136)
8. THINK IT OVER MARY (Recorded 1948)
(Benet 801)
9. FITZMAURICE, VON HUNEFELD AND KOEHL — Tom Edwards*
(Columbia 1354)
10. STEIN SONG
(Melotone 12067)

*Denotes that this name appeared on the original record.
 **Newly recorded, August 20-21, 1974.

THE RECORDING PIONEERS PHONOGRAPH RECORD ENTERPRISE
 P.O. BOX 191 • MANHASSET, N. Y. 11030

(E) All recordings on this Album are electrical.

TAPING BY LES ZEIGER, BRONX, N. Y.

SIDE 1 (Time 29 min. 55 sec.)

LP 101

1. MISS ANNABELLE LEE
(Gennett 6250)
2. BABY YOUR MOTHER — Noel Taylor*
(Okeh 40887)
3. JUST ANOTHER DAY WASTED AWAY
(Gennett 6250)
4. SAY A PRAYER FOR PALESTINE*
 This is what Israel was known as prior to 1948. (Brunswick 4508)
5. WHY NOT COME OVER TONIGHT
(Regal 9011)
6. SATISFIED
(Columbia 1954)
7. PROMOTION FOR THE 1929 MOTION PICTURE OF "INNOCENTS OF PARIS" introducing Maurice Chevalier to America for the first time
 (a) ON TOP OF THE WORLD ALONE
 (Paramount Publix Label)
8. TOMORROW IS ANOTHER DAY
(Columbia 2281)
9. WHERE D'YA WORKA JOHN — Billy Harper*
(Brunswick 3408)
10. I LOVE THE LADIES (Irving's first record 1913)
(Edison Blue Amberol Cylinder 2328)

SIDE 2 (Time 30 min. 2 sec.)

1. INTRO PEG O' MY HEART — Irving Kaufman (1974)**
 (Accompanied by Belle Brooks) Mrs. Irving Kaufman
2. NOW'S THE TIME TO FALL IN LOVE
(Crown 3261)
3. AT THE WEDDING OF SANDY MacGREGOR — George Beaver*
(Banner 0616)
4. ME
(Crown 3217)
5. MY MOTHER'S EYES
(Okeh 41211)
6. IF MY BABY COOKS JUST AS GOOD AS SHE LOOKS — Billy Harper*
(Brunswick 3408)
7. MY DREAM OF THE BIG PARADE — Frank Harris*
(Columbia 666D)
8. WHAT CAN I SAY DEAR AFTER I SAY I'M SORRY? — Frank Harris*
(Columbia 607D)
9. LITTLE WHITE LIES
(Perfect 12629)
10. DOWN VIRGINIA WAY — Irving Kaufman (1974)**
 (Accompanied by Belle Brooks) Mrs. Irving Kaufman

*Denotes that this name appeared on the original record.
 **Newly recorded, August 20-21, 1974.

THE RECORDING PIONEERS PHONOGRAPH RECORD ENTERPRISE
 P.O. BOX 191 • MANHASSET, N. Y. 11030

(E) All recordings are electrical with the exception of side one No. 10.

TAPING BY LES ZEIGER, BRONX, N. Y.



Irving takes a walk on the Atlantic City, N. J. boardwalk in the 1930's.



Irving in the 40's.



So this is what my old records look like!



(Aug. 1974) Irving and Albums Producer Paul E. Nehrich review a happy Jim Parson portfolio.



Belle Brooks (Mrs. Irving Kaufman) (Aug. 1974)

The following was prepared by Belle Brooks (Mrs. Irving Kaufman) for publication, in various newspaper throughout the country, in a fitting tribute to celebrate Irving Kaufman's 85th birthday, February 8th, 1975; the last survivor of a group of entertainers who made their living by singing on phonograph records and cylinders, in the days when it all began . . . "THE LAST OF THE RECORDING PIONEERS."

FOR IMMEDIATE RELEASE

Pop record collectors throughout this country, Canada, and Great Britain are planning to honor the birthday of the most versatile singer of the 20's and 30's whose records are still a delight to listen to. Their favorite is Irving Kaufman, a name somehow forgotten by the general public since his sick leave from show biz in 1949. Irving Kaufman, who resides in Palm Desert, California, became 85 on February 8th and can still sing with that unforgettable bell-like quality. Some of those records bring back memories of the lower tones of John McCormick, of others you'll say: "That's Al Jolson, but better!"

Irving Kaufman began recording in 1911 for Thomas Edison on the cylinder records. In 1913 he joined the funniest comedy singing act in vaudeville, Avon Comedy Four, featuring Smith & Dale and Harry Goodwin, playing all the top vaudeville theatres in this country, England, Ireland, Scotland, and Wales. In 1918 he replaced Charlie Ruggles in the "Passing Show of 1918" with Fred & Adele Astaire. From then on a spiraling career included early radio with Graham McNamee, Milton Cross, etc., and more and more recordings each day until there were some 6,000.

The reason for the present anonymity of this man is that the big recording companies of that era had him under contract as "Irving Kaufman," while about 22 smaller companies were obliged to use his voice but changed his name on their records to Noel Taylor, Frank Harris, Charles Dickson, George Beaver, and so on. However, the collectors insist that anyone who'd ever owned a Victrola or record player down on the farm or in his penthouse had heard Irving Kaufman under any alias. No matter, that voice is unmistakable and the tunes in various dialects a surprise bonus. His "Sonny Boy" brings a tear to the eye, his "Where D'Ya Worka John" a smile. "Mr. Gallagher & Mr. Shean," done by Irving and Jack Kaufman, outsold the original. These 50-year old records were done acoustically, singing into a horn, no mikes then; yet the quality of his voice surpassed all handicaps. It is interesting to note some of the "boys in the band" playing for Irving Kaufman were Jimmy & Tommy Dorsey, Benny Goodman, Russ Morgan, Joe Venuti, Red Nichols, Manny Klein, Jan Peerce, Eugene Ormandy. Oscar Levant and Ferdie Grofe were the music arrangers on many of these . . .

Irving was born in Syracuse, N. Y., the son of Barnett and Lena Kaufman. He was the next to youngest of a family that consisted of 4 brothers and 3 sisters. Irving has given credit, to his father, for his initial interest in wanting to sing. His father (and 2 uncles) had excellent singing voices and would sing in their local synagogue.

As early as the age of 5, Irving began to sing for money. Due to the fact that his family was poor, he would sing on railroad trains, street cars, bars, hotels and street corners.

Irving's formal education consisted of two years of public schools from ages 6 to 8. The rest of his education was self-taught from in-life experiences.

At the age of eight he became part of a burlesque show called "Wine, Women and Song," which played in New York City, then toured upstate New York. When the show came to Syracuse, Irving became homesick which resulted in his refusal to leave with the company when they were about to go to Troy. Brother Jack had to carry him on the train to get him to go. After 2 years with this show, Irving again came to New York City and joined the Forepaugh and Sells Brothers Circus as a singer. Irving would sing during the acts accompanied by the circus band. After the show he would sing again, to earn extra money.

After 2 years with the circus, due to the fact he lost his singing voice (voice changing age from childhood to manhood), Irving returned home and for the next two years was employed as an elevator operator in the various department stores.

At the age of 14, Irving's voice returned and he acquired jobs, thruout the ten cents motion picture shows in the Syracuse area; singing between the silent film features. Later he acquired a piano player, Jack Glogau, and the two of them would tour the theatres.

Irving and his piano player then came to New York City and went to work for the Leo Fiast music publishers as song pluggers. They would take along sing-along slides (with the bouncing ball that jumped over the words) and toured the motion picture theatres along Third Avenue from 14th Street to 125th Street. (In L.P. 101 Irving tells of how he got to introduce "PEG OF MY HEART" and in this introductory conversation he refers to Third Avenue and his job as a song plugger.)

During 1911, Irving tried to break into the phonograph record business, but was turned down by the various companies. Finally, in desperation he auditioned for the Edison Cylinder Company and was quickly accepted. (In L.P. 101, Irving's first recording, released as a cylinder record, is used. Notice Irving's clear diction and strong voice a Kaufman trademark. Joe Franklin (WOR TV and Radio) a Kaufman admirer, refers to Kaufman's diction to be "as clear as a bubble, as sharp as a razor!" After Edison accepted him, all the record companies vied for his services and Irving was launched into a career which would see him record over 6,000 records, more than any other singer ever.

In 1913 he joined the Avon Comedy Four and became an equal partner in 1914. With this group he toured thruout this country, Canada and the British Isles. On the Vaudeville circuit, he worked along side such personalities as Al Jolson, Eddie Cantor, Arthur Fields, Billy Murray and Sophie Tucker, who called him "The Little Rabbi." She felt his voice was so sweet, that he ought to be singing in a synagogue. (Something Irving never did.)

In 1918, Irving left the Avon Comedy Four and Al Jolson got him a job singing at the Winter Garden. While singing there, he was discovered by Lee Schubert, who asked Irving to join a Broadway show he was producing, "The Passing Show of 1918." This Irving did, however a short time later, tragedy struck the Kaufman family, when brother Phil died due to the flu. Phil had been selling war bonds at the battery in New York City and due to improper dress caught a chill. At the time Phil and Irving's other brother Jack were working as a singing duo. At this point Irving took Jack with him and they became known as the Kaufman Brothers. Together they recorded many records. Irving and Jack also teamed up, for a short time on Emerson Records, with Arthur Fields and they were known as The Three Kauffields. In addition Irving made records with Billy Murray (Victor), Vaughn DeLeath (Columbia) under the name of Frank Harris, etc., etc. His vocal chorus recordings were with such orchestras as Ben Selvin, (Vocalion), Paul Whiteman (Victor,

in which the Rythm Boys consisting of Bing Crosby sang behind him). Cass Hagon's Orch. (Columbia), Fred Rich's Orch., Lou Gold's Orch., Bob Haring's Orch., etc.

Irving was first married in 1915 and his wife bore him two children, Larry and Eleanor. (Larry died in the 1960's and Eleanor is married and lives in California.) In 1927, Irving's first wife died. In 1928 Irving met Belle Brooks at the E. B. Marks Music Publishers, where Belle worked as a pianist. Brother Jack needed a lot of practice in order to learn and perfect the lyrics of a song he was to record. In order to do this, he practiced at various music publishers, E. B. Marks being one of them. Irving never practiced because he quickly learned and retained a song, however, Jack talked Irving into coming to E. B. Marks thus the meeting of Irving and Belle.

Irving and Belle were married in 1929 and in 1930, Carole was born. (Now Mrs. David Powell and living in White Plains, where she, her husband and family run a decorating business.)

In 1932 the record business was going broke due to the depression, Irving hit the night club circuit. In the mid-thirties, he and his wife (accompanying him on the piano) became involved in radio. Irving had been on radio before, but not to the degree he was now undertaking. He appeared, singing, on various commercials for Doan's Pills, Tootsie Rolls, and perhaps his most famous, as the crazy Frenchman in the Chateau Martin Wine ad. "I am NUTS about that Chateau Martin Wine . . ." He had his own radio shows: a singing program for Morton Salt (WHN), Johnny Prentiss (WOR), Happy Jim Parsons (WOR) and a famous coast to coast program, Lazy Dan (WCBS), etc., etc.

In 1948, Irving appeared in another Broadway show, "Street Scene," produced by Kurt Weill. Irving had only a talking part in this show.

In 1949, Irving suffered a severe heart attack and had to retire. For health reasons he moved to Florida, then to North Hollywood, California where he bought the house of famed cowboy movie actor William S. Hart. From there he moved to the hot dry climate of Palm Springs and is presently living in nearby Palm desert.

MY AUGUST 21st-22nd, 1974 TRIP TO PALM DESERT, CALIF.

As plans were being made to release albums of Irving's old records an agreement was made in which he would record presently, to be included in the album. I caught a plane out of Kennedy Airport and flew to Palm Desert via Phoenix, Arizona. The two days I spent with Irving and Belle is an event I'll never forget. I feel fortunate in being able to converse with and record the last of a legend in American musical history. For the first time ever on commercial records, Irving's wife, Belle Brooks accompanies him. Her playing, you will note, adds to the recordings and I for the life of me, can't understand why she hasn't recorded before. Anyway, a heartfelt thanks to you Irving and Belle for your patience and understanding during the recordings. It wasn't easy but you both stuck with it and the final results are something to be proud of.

ABOUT THE RECORDS IN THE ALBUMS

The title of the albums REMINISCENCE WITH THE LAST OF THE RECORDING PIONEERS was a title arrived at after much thought. Irving's songs not only recall historical events but also pay tribute to some of the famous stars of the past. A Kaufman hit record from 1927 "My Dream of the Big Parade," brings back a panoramic view of the tragedies of World War I; "Since Movies Learned to Talk" tells of how silent screen movie stars were being dropped in favor of a new breed; "Chamberlin and Lindy" pays tribute to three flyers who crossed the Atlantic: Lindbergh from Roosevelt Field on Long Island to Paris, May 20-21, 1927; Clarence Chamberlin and Charles Levine from New York to Eisleben, Germany, June 4-6th, 1927. In the recording "Fitzmaurice, Von Hunefeld and Koehl," Irving pays tribute to three flyers who flew the other way, from Ireland to an Island off Labrador in Canada, April 12-13, 1928. Irving sings another topical song, this time concerning the Great Depression, "Now's the Time to Fall in Love" and depicts the plight of the Jewish people back in the 1930's in "Say a Prayer for Palestine." Yes, the Jews and Arabs were at it even then.

Irving pays tribute to some stars of the past: "Sonny Boy," "Tomorrow is Another Day" (Al Jolson), "Baby Your Mother" (Vaughn DeLeath), "Stein Song" (Rudy Vallee), "Dancing with Tears in My Eyes" (Ruth Etting), "Singing a Vagabond Song" (written and sung by Harry Richman), "At the Wedding of Sandy MacGregor" (Sir Harry Lauder), "My Mother's Eyes" (Georgie Jessel who also wrote it), "Miss Annabelle Lee" which was made famous by movie actor James Barton who later starred in the famous "Tobacco Road." "Little White Lies" (Marion Harris), "Now's the Time to Fall in Love" (Eddie Cantor), "On Top of the World Alone" (Maurice Chevalier), "Is It a Sin?" (Belle Baker) and "Beyond the Blue Horizon" (Jeanett MacDonald and Nelson Eddy). Note Irving's accents on a few of the recordings: Italian, "Where Do You Worka John"; Scottish, "The Wedding of Sandy MacGregor"; Southern, in "Tomorrow's Another Day." Some good jazz accompaniment can be found in "Side By Side," "Is It a Sin," "Miss Annabelle Lee," "Just Another Day Wasted Away," "Let Me Sing and I'm Happy" and "I Still Get a Thrill Thinking of You." Some of the Kaufman's originals are excellent: "Down Virginia Way" which he wrote with Arthur Fields and was recently included in a Tiny Tim L.P., "Why Not Come Over Tonight" a good vaudeville-like routine, "If My Baby Cooks Just as Good as She Looks," which featured Belle Brooks (Mrs. Irving) on the cover of the original sheet music, "Me" which is the only vocal rendition I know of, "Satisfied" done with plenty of emotion, etc., etc. All in all, these albums will bring back many memories of days gone by, days that should never be forgotten.

Many thanks to the various collectors who helped make these albums possible: Clarence Browne of Roslyn Estates, Long Island; Peter Dilg of Baldwin Harbor, Long Island; Les Zeiger of the Bronx; Mrs. David Powell of White Plains, N. Y.; Ray Wilde of Flushing, N. Y.; Jim Walsh of Vinton, Virginia; John Newton of Philadelphia, Pa.; Joe Franklin, WOR, and to anyone else I might have missed.

SPECIAL NOTE

To those of you who might be concerned about the problems old time record stars have concerning royalties on re-released recordings, I am proud to announce that Mr. Irving Kaufman is under contract and is receiving royalties on the sales of these albums.

PAUL E. NEHRICH

IRVING KAUFMAN, SINGER, 85, DEAD

Early Radio and Recording
Artist Known for Accents
1977

INDIO, Calif., Jan. 4 (AP) — Irving Kaufman, a singer and an early radio and recording artist, died yesterday of heart complications at Indio Community Hospital. He was 85 years old.

Mr. Kaufman is survived by his wife, a pianist whose stage name is Belle Brooks and whom he married in 1929, and two daughters, Eleanor Suchmann and Caryl Powell.

A Theatrical Family

Mr. Kaufman was born in Syracuse of a theatrical family and started his career as a boy soprano in vaudeville and circus acts. He became a song plugger and recording artist for Edison, Victor and rival com-

panies, for which he performed under different names. Touring in vaudeville, he was the member of the Avon Comedy Four whose great line was "Gimme a glass milk, it shouldn't smell from herrink."

In 1922, he began his radio career as a vocalist with Gustave Haenschen's orchestra, performing over WJZ. He used many aliases in his broadcasting career, including Lazy Dan, Mr. Jim, Salty Sam the Sailor, and Happy Jim Parsons. As Happy Jim, he developed a cast of separate identities with distinct accents.

For many listeners, he is remembered for a French-accent ditty "Cause I'm Nuts about ze good old Ooo Ess Ay," with which he later advertised the products of Chateau Martin Wines Inc.

He returned to the stage in 1947 in the musical version of Elmer Rice's "Street Scene," singing the role of Abraham Kaplan.

A 1938 public-relations release characterized Mr. Kaufman as "a natural-born joiner-upper, a subconscious Rotarian and a regular guy."



Irving in the 20s



Irving in the 40s



Complete Bettini Micro-Eagle Graphophone

With Pe Reproducer and No. 5 Reproducing Horn **\$20.00**
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The name BETTINI is stamped on all genuine Bettini apparatus. Beware of Imitations.

P.S... Attention! Please do not order the above as we do not have them in stock and we do not believe we will ever have them. (Smiles from Len K.)

THE CARUSO-BETTINI RECORDINGS

by Robert Feinstein

At the turn of the century, Lieutenant Gianni Bettini sold cylinders and discs of the world's greatest opera performers, and the recordings made at his studios are avidly sought by modern collectors. Although the name of Enrico Caruso is conspicuously absent from Bettini's catalogues, I often wondered if the famed tenor ever recorded for him. Bettini developed close friendships with many stars of New York's Metropolitan Opera House, and this was especially so of those who, like himself, were born in Italy.

I knew that in 1903, Caruso was induced to sign an exclusive recording contract with the Victor Talking Machine Company. But the thought remained in my mind that Bettini may have recorded his voice before the contract went into effect, or that perhaps Caruso cut a noncommercial record for the Lieutenant's personal collection. Recently, Mr. W. R. Moran, who wrote an important article on Bettini for the September, 1965 issue of THE RECORD COLLECTOR, sent me a copy of a letter he received from the late Victor Bettini, son of the phonograph pioneer. The letter was written on December 17, 1965, and the slightly edited extract from it which follows, has answered my question. Referring to his father, Victor Bettini said: "Caruso, who was a lifelong friend of his, often came to his office and sang through his machine, and yet there is no evidence of

such recordings. I used to have them in the unfortunately destroyed material stored in France."

What Victor Bettini referred to was the sad fact that his family had placed some of Lieutenant Bettini's documents, phonographs, and recordings in a French warehouse. The building and the treasures it contained were destroyed in World War II. But Bettini had a global impact, and his memorabilia is continuing to be uncovered in many diverse countries. For example, two of the most publicized discoveries of Bettini cylinders occurred in Mexico and New Zealand. Perhaps some Caruso-Bettini recordings will yet be found.

Robert Feinstein is currently writing a biography and discography of Lieutenant Gianni Bettini. He would greatly appreciate hearing from RECORD RESEARCH readers who have information about the Lieutenant.

**Please write: Robert Feinstein
602 Avenue T
Brooklyn, New York 11223**

G. BETTINI, Proprietor



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THE HIGHEST AWARD GIVEN
TO PHONOGRAPHS

New York, Dec. 16th, 1901

Handwritten signature/initials.

Mr. Christian Krabbe,
166 Broadway,
Brooklyn, N.Y.

Dear Sir:-

We are sorry to say that we will not be able to ship you the Tea Tray Horns which you ordered, at the prices furnished you recently. We can however furnish you H. & S. Horns at this price. Kindly advise us what you desire us to do. We can furnish you Tea Tray Horns at the prices quoted to you by the Tea Tray Co.

Awaiting your reply,

Yours very truly,

BETTINI PHONOGRAPH LABORATORY
R. H. Morris

R H M

A mistake was made in the quotations to us.

This very rare 1901 correspondence (original size 8 1/2 by 11") was found by Editors Len Kunstadt and Bob Celton in a refuse can in Patchogue LI NY many years ago. Just the Bettini masthead (Ain't it just something!) was reproduced in a long ago (now deleted) Record Research issue.

The above phonograph and Bettini picture on our front cover came from a Bettini facsimile Edition No. 20, which was published in 1974 by Allen Keenigsberg who also publishes the very fascinating ANTIQUE PHONOGRAPH MONTHLY. If you're interested in his informative publication you can write him at 650 Ocean Avenue Brooklyn N.Y. 11226 or call him at (212) 941 6835.....

RAGGING the CLASSICS

JOHN SAM LEWIS

"REMEMBERING 1976"

ERNEST SCHELLING and ERMANNO WOLF-FERRARI

It is an odd coincidence that I happen to be writing this column on July 26, 1976, odd, because, when I checked my sources I discovered that Ernest Schelling was born exactly one hundred years ago this day. He died in 1939.

If Ernest Schelling is remembered at all, it's usually because for many years he directed the New York Philharmonic Youth Concerts including the first to be broadcast. Actually, I don't remember Schelling from my own youth, but I well remember his successor, Rudolph Ganz (1877-1972).

Schelling was a composer and pianist as well as a conductor. He made only a few piano recordings. He first appeared in public as a pianist at the age of four and studied piano with, among others, Theodor Leschetizky, and later Leschetizky's most famous pupil, Paderewski. Later on, Paderewski was to record one of Schelling's compositions. During the First World War Schelling's talents (he spoke five languages) were utilized by the U. S. government. He was assistant military attache to the American legation in Switzerland. After the war ended his compositions were conducted by the likes of Nikisch, Toscanini, Muck, Stokowski, and Pfitzner, among others. It is strange that Schelling is so forgotten today.

At one time his most famous composition, "A Victory Ball," was frequently performed. This work was recorded by the New York Philharmonic under Willem Mengelberg in 1925 on two Victor 10" disks and is usually regarded as the Philharmonic's first electrical recording. (Actually, some of the Music Appreciation disks the Philharmonic made for the Boston publisher Ginn and Co. were electricals and may antedate the first Victor electrical.) The composition is based on a poem of the same title by Alfred Noyes, who seems to be as much forgotten as a poet as Schelling is as a composer; but when I was in school we still read things like Noyes' "The Highwayman" and "The Barrel Organ." Noyes' poem is a powerful anti-war statement depicting the ghostly victims of the First World War standing apart watching the celebrants of the war's end as the latter, having forgotten the dead, whoop it up. The final stanza reads:

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God! How the dead men grin by the wall,
Watching the fun at the Victory Ball.

As near as I can tell, the last time the New York Philharmonic performed Schelling's "A Victory Ball" was on five occasions in October and November, 1945, under Artur Rodzinski. It is possible that no orchestra has played the work since.

It is, however, possible to hear the New York Philharmonic, Mengelberg recording nowadays. Thomas L. Clear, a New York collector, has reissued

a large number of scarce items from his own collection. "A Victory Ball," originally on Vi 1127/28 (and copies of the original are very scarce; I've seen it turn up in an auction list only once) was re-issued in Tom Clear's "Historical Anthology of Orchestral Music," Volume 2, TLC 2585. This volume, and its companion set as well, consists of four LPs of some of the rarest orchestral records and sells for \$16.00 including postage and packing. Since Tom limits his sets to 250 copies he may be sold out by the time this column appears. His first issue, "Augmented History of the Violin," quickly sold out, but he has reissued it and may be prevailed upon to issue the orchestral sets again. At any rate, Tom is a good man for a collector to know. His address is 579 Second Avenue, New York 10016.

Tom has remembered another largely forgotten composer whose hundredth anniversary occurred in 1976, Ermanno Wolf-Ferrari (1876-1948). If Wolf-Ferrari is known at all nowadays it is for an opera called "The Secret of Suzanne" (Suzanne's big secret is that she smokes!). But that composer also wrote a splendid violin concerto that, so far as I know, has never been commercially recorded. Tom has issued a live performance of the Wolf-Ferrari Violin Concerto performed by the great woman violinist, Guila Bustabo, a thoroughly astonishing artist who has not made a commercial recording in more than thirty years. To obtain permission to issue the Wolf-Ferrari Tom had to leave off the name of the orchestra and the conductor. I suppose I can say that the orchestra is a top-notch European group and the conductor the regular music director of this orchestra until

(continued on page 16)



Assorted additions, corrections and other junk concerning recordings in Brian Rust's compilation, JAZZ RECORDS 1897-1942, listed by Bill Frase. 1957 DREW AVE.S., MINNEAPOLIS MINN.

- PAGE 459: DORSEY BROS: Mx39243 is take A
PAGE 517: DUKE ELLINGTON: Mx 61011 is marked take 7 on Vic 20-1532 which may indicate a dubbing of take 6.
PAGE 521: DUKE ELLINGTON: To Mx 12332-A add Col C6294
PAGE 522: DUKE ELLINGTON: To Mx 12776-A add Col C6294
PAGE 525: DUKE ELLINGTON: Mx 15910-A is on Silvertone 528, not Sig 528
PAGE 532: DUKE ELLINGTON: Mxs WH--1135/8 Takes are shown as "A" rather than "1"
PAGE 561: BOB FINLEY: Mx 3706 is take 2, has a vocal, & appears on Cam 9101.
PAGE 593: ALBERT GALE: Mx HS-66 is take 2, Mx HS-67 is also take 2
PAGE 594: JAN GARBER: To Mx 145654 add take 5 on which the vocalist is Vincent Van Tuyl
PAGE 616: AL GOERING: Mx 6406 is take 3 and also appears on Oriole 569 as Baltimore Society Orchestra
PAGE 619: ERNIE GOLDEN: To Mx 8251 add take 3 on Domino 4216
To Mx 8325 add take 1 on Re 8680
To Mx 8326 add take 2 on Re 8680
PAGE 623: JEAN GOLDKETTE: Mx 41378-2 appears on Vic 21550 rather than 21166
PAGE 639: BENNY GOODMAN: : Mxs 16638/41 are missing in my edition. They may appear in later printings.
PAGE 642: BENNY GOODMAN: Mx 02104-1 also appears on Vic A-1026 (Japanese)
PAGE 665: GOOFUS 5: Mxs 400834/5 have vocals by Scrappy Lambert, not TW. Ready For The River is sub-titled Mood Indigo
PAGE 666: GOOFUS 5: Mxs 401675/6 The vocalist is Smith Ballew, not SE FANNIE MAE GOOSBY: add Mx AT-390 Stormy Night Blues on Br 7030
PAGE 693: FRED "SUGAR" HALL: Add Mx 151833-4 How's Your Uncle VAF & Mx 151834-4 Red-Headed Baby VAF on Cl 5422-C as by Arthur River's Novelty Orchestra, vocal by "Dan Hilly" (Arthur Fields)
PAGE 694: FRED "SUGAR" HALL: To Mx 9357 add take 2 on Romeo 1250
PAGE 695: SLEEPY HALL: Add Mx 12375-1 All American Girl vCB on Per 15681 To Mx 12374-1 add Per 15681 This disc labelled Bob Causer And His Cornellians
PAGE 697: FRED HAMM: To Mx 34039 add take 4
PAGE 700: LIONEL HAMPTON: To Mx 018337-1 add Vic 25889
PAGE 705: W.C. HANDY: To Mx US-1224-1 add Davis DA-22
PAGE 717: HARLEM HAMFATS: Mx 90837 is take A, Mx 91123 is take A Mx 91124 is A
PAGE 746: HORACE HEIDT: Mx 50547 several copies examined turned out to be Take 1, with none being take 7... Was there really a take 7?
PAGE 757: Note regarding Col DO- 2272 only applies to some copies.
PAGE 760: FLETCHER HENDERSON: Mxs for Fidgety Fact & Sensation on Br A-500321 are dubbed. You can hear the guy set the needle on the record.
PAGE 765: Mx 11447 appears as 11744 (both take 2 and 3) on the discs, and take 3 seems to be a dub of take 2 but I'm not absolutely positive. Is the record stamped wrong, or is this series of #s in error in the book? This number also appears on Ban 32440
PAGE 766: This is a good point to bring up the question, does an early sunburst Decca with no mx take showing always equal take A? I'm not sure if it does.
FLETCHER HENDERSON: To Mx 38605-B add 38605 no take showing (-A?)
PAGE 768: HORACE HENDERSON: The note regarding Voc 5433 also applies to 5518.
PAGE 797: EARL HINES: To Mx 402211-A add Col 35876
PAGE 813: HOLLYWOOD D.O.: Mx 7385 is take 2, also appears on Sil 21511 and the vocalist is Arthur Fields.
PAGE 829: HARRY HUDSON: Add "The Blue Jays" Mx 89989-G -O.K. Baby on EBR 1448
PAGE 847: JACK HYLTON: Mx TB-1077-3 add Dec 411
PAGE 852: CLIFF JACKSON: To Mx 3866 add take B on GG 1839. It is titled "HORSE FEATHERS" with no reference to "Zoolithique". It is also labeled as by Tuxedo Syncopators The "Wolverine Pepperpots" pseudonym was used on the OPPOSITE side. (See K.C. Blueboys) Also, I suggest the Marvin Smoley listings would be much more appropriately listed under Cliff Jackson. It's the same band.
PAGE 889: LIL JOHNSON: Mx C-1288 is take 1, Mx C-1362 is take 2
PAGE 894: MERLINE JOHNSON: Bottom of page Mx C-1939 has take 3 issued on Voc 03638
PAGE 895: MERLINE JOHNSON: Mx C-2294 is take 1, Mx C-2347 is take 1, Mx C-2355-2 was not rejected, and is in fact, on the reverse side of Voc 04455
PAGE 896: MERLINE JOHNSON: Mxs WC-2671/2672/2675/2677/2679/2836 are all also take A.
Mxs C-3385 and C-3389 are both take 1
PAGE 917: To Art Kahn March 31, 1933 session add: Mx 13191-1 You'll Never Get Up To Heaven That Way vCB on Ban 32732
Mx 13192-1 Hold Me vCB on the same issue. This issue is "Phil Romano and His DeWitt Clinton Hotel Orchestra".
PAGE 921: ROGER WOLFE KAHN: The vocalist on Mxs E-31142 and E-31144 is Scrappy Lambert
PAGE 923: K.C. Blueboys: Mx 3890 is take A and also appears on GG1839 as by Wolverine Pepperpots. This heading also would be better under a standard heading of "Mike Masiello" groups.

(To Be Continued)

TEX RITTER and JOHNNY BOND

Johnny Bond's "The Tex Ritter Story"

By D. Toborg

(continuing TEX RITTER research; see RR 108 109 111 113/4 115
119/20 122 124 125/6 127 129/30 131 132 134 135/6 139/40)

Johnny Bond, long acquainted with Tex Ritter, has written the Tex Ritter biography. This is at the request of TR's widow Dorothy Fay Ritter. There is certainly no one more qualified than Johnny Bond to write TR's biography. Long a business partner and friend Bond appeared in a number of Ritter's Western films. His guitar work along with that of Merle Travis is in evidence in TR's early Capitol sessions. Together Ritter and Bond formed Vidor Publications, Inc. which is a West coast music publishing company. One of Vidor's first songs was "Remember The Alamo" which was to become one of TR's big hits.

As a well known and respected music personality Bond had the ability to approach all of TR's acquaintances who willingly provided all materials so that he could prepare an authoritative biography. Names out of Tex Ritter's past, from family members who provided reminiscences and picture material from TR's childhood, to the late Everett Cheatham who wrote "Blood On The Saddle" and appeared with Ritter in the Theater Guild's "Green Grow The Lilacs" on Broadway. Chick Hannon was also in the play and he followed TR to Hollywood and appeared with him in a number of Tex Ritter Westerns. Uncle Art Satherley, the Country Music Hall of Famer decided to record TR in 1933 for the American Record Company when TR auditioned with "Rye Whiskey". Unknown to TR at the time "Uncle Art" was a pushover for drinking songs... Throughout his career both "Blood On The Saddle" and "Rye Whiskey" were songs associated with him.

Dorothy Fay Ritter who was educated in England and whose name has graced the pages of "Who's Who" was also a motion picture star. She appeared in films as the leading lady of Buck Jones, Wild Bill Elliott, and also TR. Her filmography is also included in the Appendix. In fact it is in her reminiscences that one gets the greatest insight into Tex Ritter's personality.

Ed Finney reminisces about how he went to New York looking for a singing actor who could become a singing cowboy and returned to Hollywood with the Texas cowboy whose deep bass voice was to haunt all of those destined to become his fans. Bond interviewed them all and they all had a favorite Tex Ritter story. From Ken Nelson of Capitol Records, to Gene Autry, Eddie Dean, Wesley Rose, Joe Allison, Texas Bill Strength, Cannonball Taylor, Ray Whitley, Jimmy Wakely, Merle Travis, and on and on. They all told of their remembrances of TR. Hank Silby told of the time TR got his schedule mixed up and he and his band showed up on a pier in Pensacola, Florida when they were supposed to be in Kansas City. Surveying the pier where the only audience in evidence was the sea gulls TR took out his guitar and serenaded them in the only known concert for sea gulls...

The book is full of this sort of thing. From the day TR followed Bozo the Clown and his "trained" mule on stage to the day he tangled with the I.R.S. "The Tex Ritter Story" is told by a man who knew and respected "America's Most Beloved Cowboy" to the point where Bond was to take two years out of his own busy schedule to concentrate on what should become the definitive work on TR. The book runs 397 pages of which the first 258 are narrative. 136 pages are devoted to the Appendix in which technical information on Ritter's Plays, Recordings, and Films are listed. The words of 19 songs associated with TR are also included.

There are disappointments in the book for which the publisher must be faulted. Typographical errors and misspelled words abound throughout. Hopefully these will be corrected in future printings. On top of this the discography is disappointing. Ed Tabor and I, with the cooperation of Ken Nelson, helped Bond prepare the Capitol Records listing. It was this work which the publisher chose to cut to the bone. All of the Capitol titles including the unissued are listed but all of the master numbers and session numbers have been omitted. Bond agrees that this information should be made available to discographic scholars and it will be presented to Record Research.

THE TEX RITTER STORY

By Johnny Bond

Published 1976 by Chappell Music Company, 810 Seventh Ave.

New York, N.Y. 10019. Hardcover price \$11.95; Softcover \$7.95.

The book is available from the publisher and is profusely illustrated with many rare photographs. For those who may have trouble finding this book in their favorite book stores Bond writes that he at Vidor Publications, Inc., 1001 North Lincoln Street, Burbank, California 91506 will make an autographed copy of the \$11.95 hardcover available postpaid in the U.S. for \$10.00.

Johnny Bond: A Profile

By D. Toborg

Johnny Bond is the consummate artist. He is what Country Music is all about. The Professional in every sense of the word. As a composer Johnny Bond has written things like the Big Band classic "Cimarron" which has been recorded by everyone from Tex Beneke, Harry James, Billy Vaughan, Russ Morgan, Bob Wills, as well as the Stan Kenton version in which Tex Ritter was soloist. Bond also wrote "I Wonder Where You Are Tonight" which was Jimmy Wakely's first solo recording. Recorded by over 20 artists it became a classic in the Hank Williams version. "Your Old Love Letters", "Tomorrow Never Comes", "I'll Step Aside" are others. Bing Crosby recorded Bond's "Jim, Johnny, And Jonas". TR recorded his "The Fool's Paradise", "Conversation With A Gun", "The Long Tall Shadow", "My Darling Lola Lee", as well as others.

As a recording artist Bond's career has spanned 36 years. Like TR Bond's first recordings were made for Uncle Art Satherley. Whereas TR's were released by ARC Bond's came out on the Okeh label. "I'm Gonna Be Long Gone" / "Draftee Blues" (Okeh 06407) was Bond's first release in 1941. His most recent albums tracing songs from the Singing Western movies are currently available on the Country Music History (CMH) label. CMH has also released a single of one of the last things TR did with Johnny Bond. This is "Git Off My Horse" / "Sadie Was A Lady" duets recorded a month before TR died and previously released in the Bond lp "How I Love Them Old Songs" (Lamb and Lion LLC-4002).

Perhaps the most important album Bond has recorded was the tribute to the Delmore Brothers which he did with Merle Travis. In this album, "Great Songs Of The Delmore Brothers" (Capitol ST-249) Bond and Travis fuse their unique guitar styles in tribute to the legendary Country performers whose legacy includes "Beautiful Brown Eyes", "Blues Stay Away From Me", "Brown's Ferry Blues" and others. Like so many classic Capitol albums this one is unfortunately out of print.

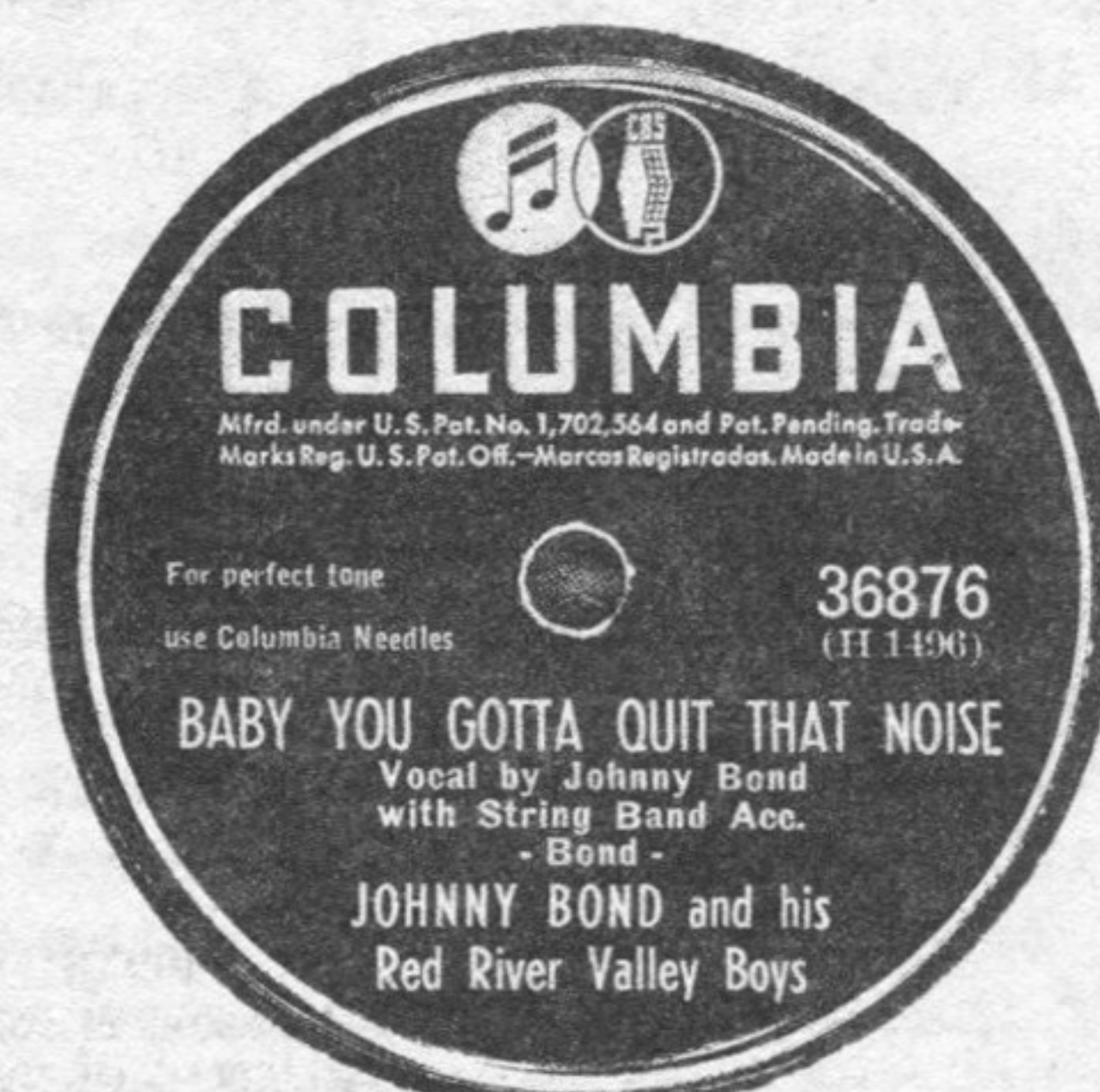
As a solo performer Bond has attained fame with his renderings of tongue in cheek drinking songs. His "Ten Little Bottles" became a million record seller and was number 1 for 7 weeks on the Cash Box charts.

As a sideman Bond has backed everybody from Tex Ritter and Gene Autry to Travis, Wesley Tuttle, Gov. Jimmie Davis, Carl Smith, Al Dexter, and others. He backed Gene Autry on "Rudolph The Red Nosed Reindeer" which has sold over 9 million copies. He also backed Autry on everything else he recorded and was an important part of Autry's "Melody Ranch" radio and TV shows. He backed Ritter in sessions which included "Blood On The Saddle" in which Travis plays the wonderful out of tune guitar.

Bond has also made movies. As a member of the "Jimmy Wakely Trio" and as leader of his own "Red River Valley Boys" Bond made many Westerns including the Universals in which he appeared with Ritter.

Besides writing songs, recording them, and backing others on their sessions Bond is now writing books. His "The Tex Ritter Story" is the first with his "The Gene Autry Story" now making the publishing rounds. A history of Western music dating all the way back to Cortez is another project which has drawn publishing interest.

For those who might want to further probe the Bond career one can find Bond's own autobiography "Reflections" published in 1976 by The John Edwards Memorial Foundation, Inc., University of California, Los Angeles 90024. This book which is profusely illustrated with photographs and clippings also contains a Bond discography and filmography.



COLUMBIA
ACOUSTIC
MATRIX
SERIES

from the RR Archives

19100

(continued from issue RR 144/5)



Here is an example of a early SILVERTONE using a 19100 series master. For details regarding its issue see its listing in RR 144/5.(check master 19544)

Matrix No.	Catalog No.	Approximate Recording Date	Title and Artist
19587	A 1087	October 5, 1911	THE HOUR THAT GAVE ME YOU COOMBS & THOMPSON
19588	A 1087	October 5, 1911	THE HARBOR OF LOVE COOMBS & THOMPSON
19589		October 5, 1911	BRING BACK MY LENA TO ME MAURICE BURKHART
19590	A 1106	October 5, 1911	THE RAGTIME VIOLIN MAURICE BURKHART
19591		October 7, 1911	COMIN' THERO' THE RYE GEO. MCNEICE
19592		October 7, 1911	PLANTATION ECHOES GEO. MC NEICE
19593	A 1097	October 7, 1911	SUN OF MY SOUL BURR & CROXTON
19594	A 1086	October 9, 1911	WHEN SUNDAY ROLLS AROUND ADA JONES and WALTER VAN BRUNT
19595	A 1088	October 10, 1911	RINGING THE OLD YEAR OUT PRINCE'S ORCHESTRA
19596	A 1094	October 10, 1911	MY OLD TOWN COLUMBIA QUARTETTE
19597		October 14, 1911	HAVLICKUV POCHOD MARCH PRINCE'S BAND
19598		October 18, 1911	MINUETTE DOROTHY JOHNSTONE BASELER
19599	A 1117	October 18, 1911	THE FOUNTAIN DOROTHY JOHNSTONE BASELER
19600		October 18, 1911	NATMALARI SATYBALA DEVI
19601		October 18, 1911	DANCE OF GOD MAHADEO DR. U.L. DESAI, M.D.
19602		October 18, 1911	KAVALI KUDUS USTAD PIAREMIAN
19603		October 18, 1911	GAZAL MISTUR USTAD PIAREMIAN
19604		October 18, 1911	BIHAG SATYBALA DEVI
19605		October 18, 1911	BHIMPALASI SATYBALA DEVI
19606		October 20, 1911	GEST - GOVIND SATYBALA DEVI
19607		October 20, 1911	GAZAL - OKBAL USTAD PIAREMIAN
19608		October 20, 1911	GAZAL - AKDASS USTAD PIAREMIAN
19609		October 20, 1911	KAPFI SATYBALA DEVI
19610		October 20, 1911	KHAMACH SATYBALA DEVI
19611		October 20, 1911	DEURFUD - PILU SATYBALA DEVI
19612		October 20, 1911	GAZAL NASHIM USTAD CHAMANKHAN
19613	A 1131	October 20, 1911	JUST PUSIN' ROUND (Characteristic Southern Sketch) PRINCE'S ORCHESTRA
19614	A 1106	October 21, 1911	BILL FROM LOUISVILLE ED. MORTON

Matrix No.	Catalog No.	Approximate Recording Date	Title and Artists
19615	E 922	October 21, 1911	MUSS I DENN ZUM STADTELE 'HAUS (ABSCHIED) OSCAR STOLBERG
19616	E 923	October 21, 1911	EDELWEISS OSCAR STOLBERG
19617	E 922	October 21, 1911	IM GRUNEWALD IST HOLZAUKTION OSCAR STOLBERG
19618		October 24, 1911	CORONATION SONG - EMPEROR GEORGE V SATYBALA DEVI
19619		October 24, 1911	BRANDY - COMIC SONG PROF. CHAMANKHAN
19620		October 23, 1911	MIAUN, MIAUN (COMIC SONG) PROF. CHAMANKHAN
19621		October 23, 1911	NAKDA - COMIC SONG PROF. CHAMANKHAN
19622		October 23, 1911	KASSIDA KUDSI USTAD PIAREMIAN
19623	A 1104	October 25, 1911	OH YOU BEAUTIFUL DOLL COLUMBIA QUARTETTE
19624	A 1099	October 27, 1911	THERE'S A GIRL IN HAVANNA from The Never Homes BEULAH GAYLORD YOUNG & HENRY BURR
19625	A 1108	October 27, 1911	BONNIE, MY HIGHLAND LASSIE JOHN E. MEYER
19626		October 31, 1911	DEURPAD INAYAT - RAG BAHAR USTAD CHAMANKHAN
19627		October 31, 1911	GANGA-JUMHA-KASSIDA INAYAT USTAD PIAREMIAN
19628		October 31, 1911	GAZAL AMIR MINAI USTAD PIAREMIAN
19629		October 31, 1911	H.H. MAHARAJA - YACKWAR JUBILEE SONG USTAD CHAMANKHAN
19630		October 31, 1911	GAZAL SUFTA USTAD PIAREMIAN
19631	A 1098	October 31, 1911	IN RAGTIME LAND COLLINS AND CAMPBELL
19632	A 1098	November 1, 1911	ONE O'CLOCK IN THE MORNING WALTER VAN BRUNT
19633	A 1111	November 1, 1911	MINE COOMBS AND THOMPSON
19634		November 1, 1911	BHAJAN SWAMI SURDAS USTAD PIAREMIAN
19635			
19636		November 1, 1911	LAHU KUSHAKHAN USTAD PIAREMIAN
19637		November 1, 1911	BHAJAN INAYAT USTAD PIAREMIAN
19638		November 1, 1911	FUSTO GAZAL USTAD CHAMANKHAN
19639		November 2, 1911	LAVINI INAYAT USTAD CHAMANKHAN
19640		November 2, 1911	GAZAL NAKTA USTAD CHAMANKHAN
19641		November 2, 1911	MAULUD SHERIFF - Part I USTAD CHAMANKHAN
19642		November 2, 1911	MAULUD SHERIFF - Part II USTAD CHAMANKHAN
19643		November 2, 1911	NATE-MCHEBUB KHUDA USTAD PIAREMIAN
19644	- - -		KASSIDA-E-NAKUDUM USTAD PIAREMIAN
19645		November 2, 1911	DEURFUD PILU SATYBALA DEVI
19646		November 2, 1911	RAGINI MALAR SATYBALA DEVI
19647		November 2, 1911	DUSSEK SONATINA USTAD PIAREMIAN
19648	A 1103	November 2, 1911	IRISH LULLABY BEULAH GAYLORD YOUNG

(To Be Continued)

Who's Who in Music
(continued)

Sun Recording Corporation

.....Adv. 372

A new corporation formed this year by Abe Lyman—not the band leader—Sun Recording Corporation plans to specialize in foreign-language disks. Different lingos to be covered include Yiddish, Hebrew, Spanish, Polish and French, with first pressings probably going to the Yiddish market. Prominent Yiddish stage actors and cantors will be employed as talent for these initial sides. Lyman has a background of more than 20 years spent in the production of foreign-language radio programs and theatricals. Offices at 260 East 161st Street, New York 51, N. Y.

Universal Records,....Adv. 362
Rec 286, 294, 306

As of the writing of this compendium, Universal Records has released more than six sides, including the West Coast hit *Boogie Woys*. Specializing in race records, Universal's policy currently is directed at obtaining a degree of permanency in a smaller sized market rather than attempting to buck the big waxmakers on a volume basis. Harry J. Browne, Universal's prexy, also controls Esquire Records, which he intends to utilize as a general category label. Assisting Browne in his disk operations is V.-P. Gordon Niemann. Firm distributes thru Melody Sales Company in California and Trilon Distributors in Chicago. Offices at 3522 San Pablo Avenue, Oakland, Calif.

Western Records.....Adv. 323

When the present administration took over Western Records in July, 1946, the company had four masters and zero pressings. As of September 1, the output had shot up to 18 masters and over 160,000 diskings. Manufacturing Western and Hillbilly records exclusively, firm has adopted the policy of quarterly releases (two originals and two pop numbers). With the signing of new talent, including Snuffy Smith and His Feather Merchants, Jimmy Lawson and others, company is confident of holding its own in the possibly hectic future.

Execs include Douglas Venable, president; A. W. Venable, v.-p.; Viva Ruth Liles, secretary and treasurer, and Lester Blackwell, distribution manager. Offices at 5109A Hollywood Boulevard, Hollywood, Calif.

"PVG UPDATE" - And some more Odds and Ends (cont'd)

ripped it off the turntable, saying things I shouldn't quote here. I decided I'd try to remedy the matter, or heave the record out the window. I took a long, sharp hatpin and put the record close to a strong light. I then dug out a little philatelist's magnifying glass that has cluttered my desk for years. In case you aren't familiar with one of these, it's a small glass (usually less than an inch in diameter), mounted in a folding metal framework that holds the lens about 3/4 of an inch above the surface of whatever you put it on, so you get a clear, slightly magnified view of the stamp (or the record) by looking through the lens from above. Aided thus, I tried, with the hat-pin, to "fix" the dig by gouging in the damaged area of the shellac a correct path for the stylus to follow. I felt that

I had nothing to lose; the dratted record COULDN'T be any the worse for my ministrations. On the other hand, if I did manage to get the thing to play through without hanging up, I was ahead of the game. By some miracle, attributable only to serendipity (my term for dumb, goofy luck), I was able to "fix" the record. Emboldened by that success, I went on to do similar "corrective" surgery on other records I had (not many, as I don't often let myself get stung with any stickers of that kind), with fairly good results in at least 75% of cases. I have done the same for other records than my own, again with fair success. If you have some kind of magnifying glass that can be fixed in position without your having actually to hold it in one hand, and can find a suitable sharp instrument, you might like to try the trick yourself. I recommend that you practice up on some junkers first, if you have any such. Caution and a delicate touch are the only things I can recommend to you. Lots of luck!

Since I wrote this column, a few additions to the PVG roster have trickled in. As usual, the asterisk indicates incomplete data..

12" Rex, etc:	F3005	3120
	F3102	F3003
	F3104	F3008
	F3105	F3011
	1055	

10" Rex, etc:	F2014	5531*
	F2020	5532*
	2022	F5322
	2023	5427
	5530*	

Someday, if I can summon up the ambition, I'll publish a list of the numbers I haven't yet been able to trace. Catch is, I'm afraid it won't make the liveliest reading in the world!

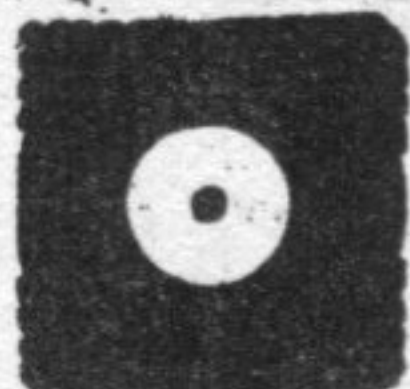
comments to GEORGE BLACKER 48 Foote Street.
Cheshire Ct. 06410

-"Remembering 1976" ***SCHELLING and WOLF-FERRARI***
(continued)

his recent death. The last I heard from Tom he still had a few copies of the Wolf-Ferrari left. It's a great work, performed by the violinist to whom the concerto was dedicated, in splendid stereo sound, and a complete delight.

Guila Bustabo, native of Wisconsin, was, by the way, a protegee of Ernest Schelling. I'll have quite a bit more to say about her in a future column. (comments to JOHN SAM LEWIS, P.O.Box 19475, University Station, Arlington Texas 76019)

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4016

4017 THE GOSPEL TWINS
This Way (GR 15059)
One Word (GR 15060)

4018 REV. A. JOHNSON
Let That Liar Pass On By (GR 15103-1)
Jesus Loves Us All (GR 15106-1)

4019 REV. A. JOHNSON
Do You Call That Religion (GR 15104-1)
I'm Gonna Do My Best (GR 15058-1)

4020

RHYTHM
& BLUES

ADDENDA
and CORRECTIONS

ANTHONY ROTANTE - PAUL SHEATSLEY

***RESEARCHING.....

"nu-Song"

the label appearing on the cover

Here's a fascinating research item with a gent who accompanies himself on guitar, solos, and sings in the Miss John Hurt school. Does anybody have any information on CARROLL E. SIMS? Apparently to add more intrigue there is a label duplication problem. The labels read the same for both sides; with a catalog number of 123 A and a supposed master number of 1-47-1 appearing on the label with of course the same title and credits. However the run-off grooves tell a different story. On one side we have a master?? of S-1-47-1 and apparently this is the unknown title which by aural evidence could be called, "I'm Going Out To Find Someone New" or "I'm Through With You". This side has a 20s down-homey blues styling with an elaborate guitar solo by Carroll. The reverse side has S-1-47-2 in the run-off grooves - and this side aurally does live up to the title, "I Found Someone To Love". Musically it has a melodic pop flavor, again in the 20s idiom - perhaps something like Cliff Edwards would do with a guitar solo by Carroll.

the GLORY label- a gospel series
***another KING family adjunct
which began about 1952

4000

4001 SENIORTEERS

Mother Don't You Cry (GR131-1)
Certainly Lord (GR 132-1)

4002 NEW LANE

Heavy Load (GR 109-1)

A Charge To Keep I Have (GR 110-1)

4003 FORD GOSPEL STARS

My God Is A Mighty Man (GR 116-1)
This Heart Of Mine (GR 157-1)

4004 SPIRITUAL HARMONIZERS

Do You Know Him (GR 165-1)
God Leads His Children (GR 166)

4005 FORD GOSPEL STARS

Lord Have Mercy Please (GR 172-1)
Pray For Jesus (GR 173-1)

4006 SOUTHERN GOSPEL SINGERS

Almighty God (GR 174-1)
Jesus Is Going To Make Up My Dying Bed (GR 175-1)

4007 MIAMI SOUL STIRRERS

My Soul Couldn't Rest Contented (GR 15027-1)
Jesus Precious King (GR 15029-1)

4008 LITTLE SHATTER SINGERS

I'll Live Again (GR 15031-1)
Walk Out In Jesus Name (GR 15033-1)

4009 RISING SUN GOSPEL SINGERS

Come In The Ark (GR 15013-1)
Don't Let It Be Said (GR 15014-1)

4010 FORD GOSPEL SINGERS

Touch Me Jesus Touch Me (GR 15043-1)
I've Got A Brother Overseas (GR 15044-1)

4011 REV. A. JOHNSON

God Don't Like It (GR 15055-1)
If I Could Hear My Mother Pray Again (GR15056-1)

4012 SPIRITUAL HARMONIZERS

I'm Your Servant Lord (GR 15069-1)
Wait On The Lord (GR 15070-1)

4013 MIAMI SOUL STIRRERS

Forever And Ever (GR 15071)
Fix Me Jesus (GR 15072)

4014 SONS OF CALVARY

Trust In The Lord (GR 15088-1)
A Man Taking Names (GR 15089-1)

4015 REV. A. JOHNSON (GR 15092-1)

I Don't Know How To Get Along Without The Lord
Death In The Morning (GR 15057-1)